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The Goldilocks camera

Why the **Sony A1 II** is just right for motorsport photographer Nick Dungan

Beauty up close

Tips and techniques for capturing the wonder in small details

What a circus

Keiran Perry's documentary of life in a travelling circus

Being Marilyn

Eve Arnold's intimate study of a tragic icon gets re-published

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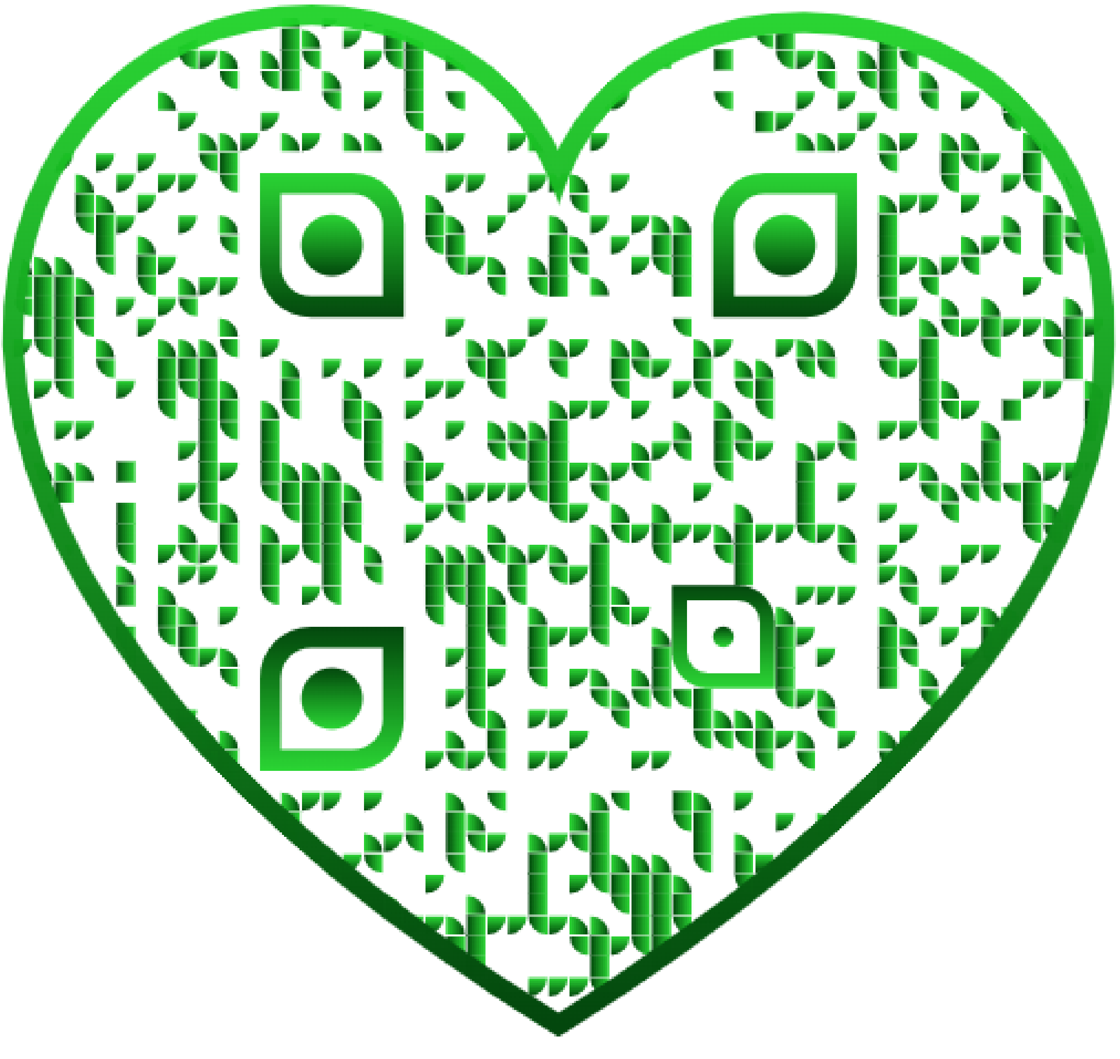

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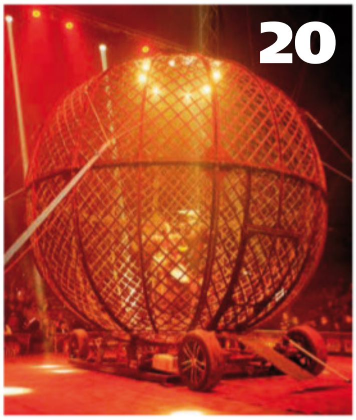
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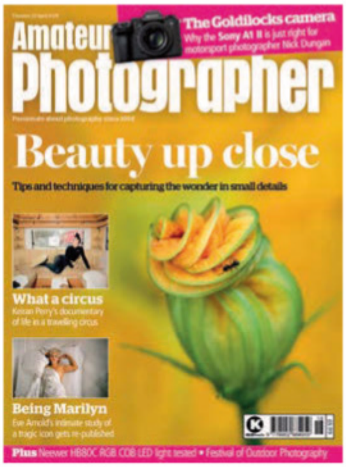
Welcome

They say that beauty is in the eye of the beholder, and nowhere is that saying more applicable than in the world of close-up photography – where even creepy-crawlies reveal their intricate beauty to the inquisitive lens. Our cover feature explores the beauty in details. Speaking of bugs, Keiran Perry became a fly on the wall (albeit a canvas one) in a travelling circus for his fascinating documentary project, which we showcase this week. And Eve Arnold was also a fly on the wall when she shot her now iconic project about a more conventional beauty, Marilyn Monroe, which we revisit this week. Meanwhile for motorsport photographer Nick Dungan the Sony A1 II is a thing of beauty. Find out why in this week's field test.

Nigel Atherton, Editor



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INSET, ABOVE: © KEIRAN PERRY / INSET, BELOW: © THE ESTATE OF EVE ARNOLD

Our cover image this week is by Monique van Velzen. It was shot on a Nikon Z8 with the Z MC 105mm macro lens

THIS WEEK'S CONTRIBUTORS

TRACY CALDER

The winner and finalists of the CUPOTY Challenge share their tips with CUPOTY co-founder Tracy

GRAEME GREEN

The photographer and writer talks to Keiran Perry about why his travels with a circus was so rewarding

NICK DUNGAN

Pro motorsports photographer Nick Dungan on why the Sony Alpha A1 II has become his go-to camera

AMY DAVIES
Features Editor

In *Books and Exhibitions*, Amy looks at a tome by Eve Arnold about Marilyn Monroe

DAMIEN DEMOLDER

AP's former editor tests Neewer's feature-packed, great-value LED light

ANDY WESTLAKE
Technical Editor

Chief reviewer Andy tests a lightweight and portable video tripod from Vanguard

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standard chartered
Weather Photographer of the Year

Photo © Zhengjie Wu

Major weather contest now open

ENTRIES are now open for the Standard Chartered Weather Photographer of the Year competition (Weather POTY), which aims to celebrate the world's most striking weather and climate photography.

Now in its tenth year, the competition is run by the Royal Meteorological Society and is also designed to raise awareness of the environmental issues that are putting the planet at risk – including heatwaves, extreme flooding and cyclones – while showcasing the awe-inspiring beauty and power of the weather.

Weather POTY is free to enter from now until 19 June, and is open to all ages and photographic abilities, from novices to pros. In addition to the main prize of £5,000, there are additional prizes of £2,500 for the mobile category, £750 for the under-18 category, and £1,000 for the Standard Chartered Climate Award.

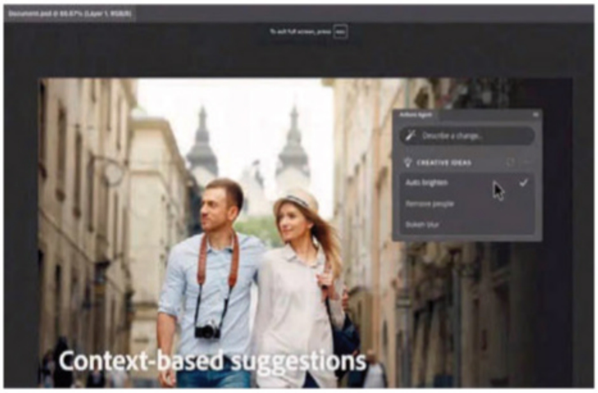
Shortlisted entries from the main and smartphone categories will be announced in mid-September. The public will then have the chance to vote for their favourite, with the winners for all categories announced on 30 October. You can find further details and enter at bit.ly/weatherpoty

Meet your AI photo-editing 'agents'

ADOBE has released more details of its 'AI agents,' designed to simplify and speed-up common editing tasks in Photoshop, Premiere, Adobe Express and more.

Via a new Actions panel in Photoshop, the agents analyse your image and recommend context-aware edits, such as brightening the exposure, removing distracting objects or even replacing an entire sky. The company is suggesting there could be 1,000 one-click actions in Photoshop, and that the agents could also be used to help you to learn how to use this complex program more effectively. For video editing, Adobe is flagging AI agents that help you pull together a 'rough cut' edit in Premiere Pro, while also helping with colour grading and audio mixing, for example.

More details will be released at Adobe MAX London, which starts on 24 April. For more on AI agents, see Adobe's blog at bit.ly/adobeAIagents



Adobe claims that 'AI agents' will speed up your edits

BY TISH MURTHA © ELLA MURTHA

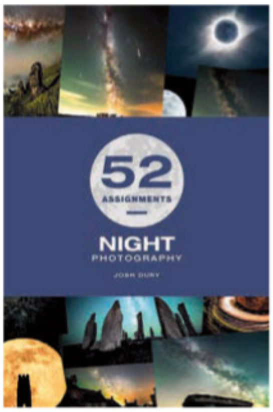
When in Frome...

IT'S THE last chance to see some of Tish Murtha's classic street/documentary images for free at the Photo Frome festival, which takes place in the Somerset town until Sunday, 27 April. Murtha, a graduate of David Hurn's celebrated documentary photography course at The University of Wales, returned to her native Newcastle in 1978 to document marginalised communities. PhotoFrome is also exhibiting selected images by Magnum photographer Susan Meiselas, and Gideon Mendel, who won our Power of Photography Award in 2024. See photofrome.org/exhibitions

An image from the Elswick Kids series by Tish Murtha – some of Tish Murtha's classic documentary images can be seen at the Photo Frome festival

Astro-photography book update

IN our 8 April issue, we ran a feature on leading astro-photographer Josh Dury and his new book, *52 Assignments: Night Photography.* We've now had an update from the publishers, Ammonite Press, and the book's new on-sale date will be 13 May. The book comes highly recommended and Josh will also be speaking at our Festival of Outdoor Photography at the Royal Geographical Society in London from 30 May to 1 June. You can book your early bird discounted tickets at bit.ly/fopdetails



New budget Android smartphone

The Honor 400 Lite phone

HONOR has announced the 400 Lite budget smartphone, which features a 108MP main camera with f/1.75 aperture and a dedicated AI Camera Button. This is the first of its kind, according to Honor, giving quick access to Google Lens and AI Motion Sensing Capture, along with photo-editing features like AI Eraser and Outpainting. A new Moving Photo mode also combines HD images into a three-second movie.

In addition, the Honor 400 Lite comes with three specialised portrait modes, Environmental, Classic and Close-up, which cater for various focal lengths. Available now for £249.99 from honor.com/uk

Viewpoint
Gavin Stoker

Preferring TikTok over a tuk-tuk has diminished travel photography, says the AP contributor

When I was very young my father used to shoot on slide film. Images of our trips were either viewed on a handheld battery-powered slide viewer, passed around from person to person, or en masse via a slide projector directed at the wall of our hall.

My dad's projector turned photo sharing into a quasi-cinematic experience, to which several neighbours were usually invited. In return for politely feigned interest in our trips, they'd be rewarded with vol-au-vents and sherry.

Fast forward to today and those posting their travel photos on social media do so in the expectation of themselves being rewarded; with profile-boosting 'likes'.

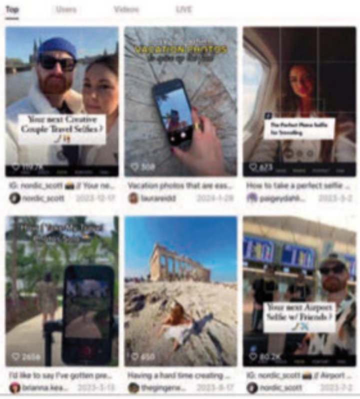
It's not just pictures of far-flung destinations – it's shots in the taxi, at the airport and collecting baggage. Never mind waiting to land; we've posted something on TikTok before we've even set foot in a tuk-tuk. In summary, most so-called travel photography these days is online and is distinctly amateur.

Granted, there are some very talented amateurs producing amazing, Instagram-worthy travel photography, alongside whichever professionals are still earning a shrinking crust from doing so. But the vast majority are selfies that have little value to anyone beyond the person who took them or their friends.

No filter

The problem is that any travel photography we see online is, by and large, not curated. Once there was something called a picture editor whose job it was to sift through 1000s of travel images and select only the best ones for publication. Sure, that was subjective, but at least skilled professionals previously filtered out the dross.

Nowadays we have a lot of dross because, for most, travel photography says less about the place and more about the person taking the shot. It fulfils a need to portray an image of ourselves online that is 'better' than our day-to-day reality, and therefore less authentic. After all, digital photography and now AI tools have enabled us to quickly edit the appearance of ourselves and our surroundings. Why shouldn't that extend to our travel snaps?



TikTok is now full of gurners on holiday

And yet I crave authenticity. Like my dad's slide photography of the 1970s and 80s, where what we saw was what we got, with no digital malarkey fudging reality or altering memory.

After my father died a couple of years ago, I realised that the strongest memories I had of him were on those family holidays we shared. The funny thing is… the images in my head are now far stronger and more vivid than the renditions caught on silver halide or constructed from millions of pixels. By contrast, I wonder how long a TikTok post will live on in the memory.

Anyone for a vol-au-vent?

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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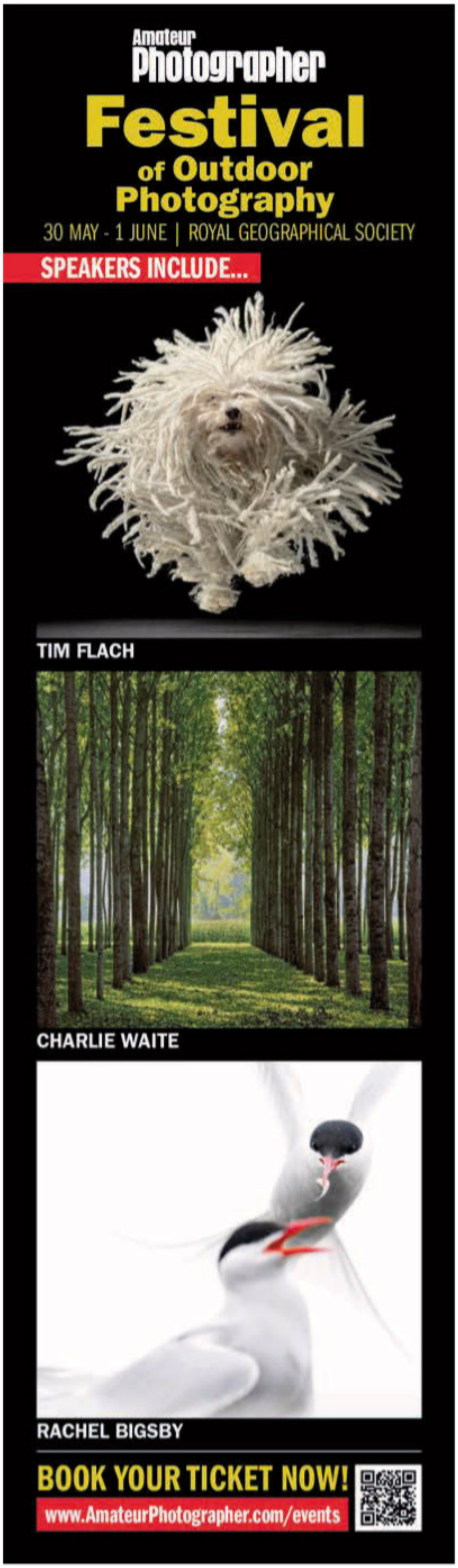

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Marilyn Monroe by Eve Arnold

£40, ACC Art Books, hardback, 208 pages, ISBN: 9781788842778

Whether you're a fan of Eve Arnold or Marilyn, this is a must-buy for classic photography lovers, says **Amy Davies**

More than 60 years after her death, the iconic status of Marilyn Monroe shows no signs of diminishing.

No less iconic within photography circles at least, Eve Arnold – the first woman to join the legendary Magnum Photos agency – photographed the star for many years, developing a friendship and trust that led to some wonderful photography.

The two first met at a party in the 1950s, where Monroe is said to have told Arnold that she'd seen the photographer's images of Marlene Dietrich. She's reported to have said, 'if you could do that well with Marlene, can you imagine what you could do with me?'

This edition is a republishing of the 1987 volume *Marilyn Monroe: An Appreciation*, but also includes newly discovered and restored photographs in both colour and black & white. It also includes insightful commentary from Arnold herself, with a detailed biography in her own words giving us a behind-the-photographs glimpse of what it was like working with the notorious movie star. Arnold died in 2012, aged 99.

With more than 100 illustrations in the book, there's a veritable feast for Monroe fans, but of course Eve Arnold was a master of her craft too, so it's a delicious treat for those of us who are more interested in that side of things. A particular highlight for me was the contact sheet from the set of *The Misfits*, the last film Monroe would shoot before her death.

The book ends with an afterword by Michael Arnold, Eve's grandson, written in 2024, bringing the publication fully up to date. Even if you haven't got any special interest in the 'golden age' of Hollywood, this is a stellar example of how subject and photographer can work together to create something great and comes highly recommended for that reason alone.

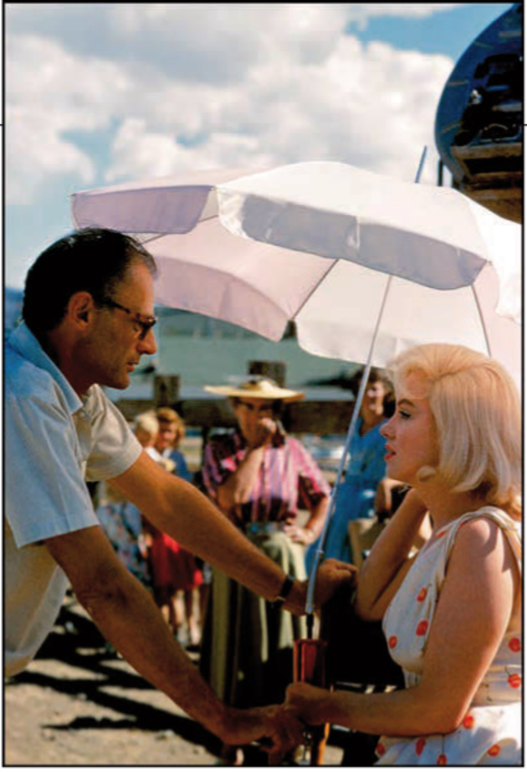
Clockwise from left:

Marilyn Monroe under the sheets during a photographic studio session for *The Misfits*, Paramount Gallery, Hollywood, LA, 1960

Marilyn Monroe with Arthur Miller on the set of *The Misfits*, Nevada, 1960

Marilyn Monroe playing billiards, Nevada, 1960

Marilyn Monroe going over lines for a difficult scene she is about to play with Clark Gable in the Nevada desert for *The Misfits*, 1960



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Books & exhibitions

The latest and best books and exhibitions from the world of photography

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The book encourages you to appreciate the ordinary

Everyday Wonder by Sophie Howarth

£14.95, Hoxton Mini Press, hardback, 128 pages, ISBN: 9781914314780

Everyday Wonder

As photographers, we can often be very guilty of searching out the 'perfect' landscape, or an otherwise conventionally aesthetically pleasing subject.

However, if we stop and pay closer attention to the world around us, you might just notice that there are great things of wonder, beauty, and photographic opportunities hidden right there in front of us in plain sight.

This short and sweet anthology of essays, poems, photographs and creative practices encourages us to stop and pause, and rediscover a sense of enchantment often missing from our everyday life.

It is divided into four chapters, exploring Home, Street, Land and Body, along with two essays – 'On Waking Up' and 'On Not Giving Up'.

The author Sophie Howarth has selected work by a range of photographers for the collection, including Jenny Lewis, Polly Alderton, Lisa Sorgini, Niall McDiarmid and others.

Howarth is the author of previous photography titles such as *Street Photography Now, The Mindful Photographer* and *Looking at Trees*. If you have any of the others, this latest volume is a nice one to add to your collection.

It's a great reminder to pay attention to our surroundings, whether it's the pattern some petals make on the floor, or the sun shining through your living room curtains. It also makes a great gift, too.

© PHOTOGRAPH: SNOWDON / CAMERA PRESS

Snowdon, Princess Margaret, 1967

© PHOTOGRAPH BY POLLY BORLAND 2001

Polly Borland, Queen Elizabeth II, 2001

Royal Portraits: A Century of Photography

The King's Gallery, Palace of Holyroodhouse, Edinburgh. Until 7 September 2025
£11 / concessions. Visit rct.uk for all opening times

Some of the biggest names from the past 100 years of photography are brought together for this right royal treat, says **Amy Davies**

Portraiture has long played a vital role in shaping the public's perception and understanding of the Royal Family. In this exhibition, we can take a look at how photography has been used during the past century to achieve that aim.

Huge names in the photographic world are featured, including Cecil Beaton, Lord Snowdon, Norman Parkinson, Annie Leibovitz, Andy Warhol, Rankin and many, many more besides. The show charts how royal portrait photography has been used from the 1920s up to the present day, with a collection of prints, proofs and documents from the Royal Collection and the Royal Archives. It's interesting to see how the more formal, stiff work of the early 20th century transforms over the decades.

We get to see how the close relationship between photographers (particularly Anthony Armstrong-Jones – later Lord Snowdon, who married Prince Margaret in 1960) influenced their photography. We also get a glimpse at behind-the-scenes processes, including handwritten annotations made by the photographers and correspondence with members of the Royal Family and their staff – giving us an insider look at the most celebrated photographs ever taken of the Royal Family.

There are also contact sheets included, which I always find more insightful than whatever image has been chosen to be used in the end.

The exhibition takes place at Holyroodhouse at the King's Gallery (formerly known as the Queen's Gallery), but you don't necessarily need to be a royalist to appreciate the collection on display here. With some of the biggest names in photography from the past 100 years, it's a treat no matter your political persuasion.

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Cecil Beaton, Queen Elizabeth, 1939

© PHOTOGRAPH: NORMAN PARKINSON / ICONIC IMAGES

Norman Parkinson, Princess Anne, 1971

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Lorelei's birth. London UK 2017

Murmurings of the Skin by Olivia Arthur

€50, VOID, softcover, 160 pages, ISBN: 9786185479374

Using Arthur's own pregnancy as a starting point for the project, *Murmurings of the Skin* is a photographic exploration of the human connection to the body.

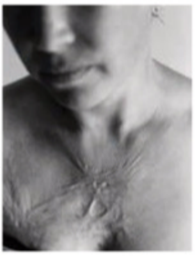
The project later developed to encompass series about physicality and sexuality, stability and robotics, touch, gesture and solitude.

Made over eight years, the images range from intimate and sensual portraits to those of robots and people engaging with technology, challenging the notions of what it means to be human.

Arthur is a former president of Magnum Photos, and describing the work, she says, 'I'm fascinated with the idea of physicality and of trying to find a way to capture the energy running through people's bodies, the feeling of skin touching skin. Though the work looks at technology and its achievements, ultimately it is about people, love, the power of the body and strength of the mind, and our never-ending need for physical closeness.'

Feeling as if her own pregnancy transformed her body into public property, images of her pregnancy and two daughters are interspersed in the book with those made in Mumbai exploring gender and sexuality, portraits made in Rome during Covid-19, stills of an amputee ballerina presented in a Muybridge-like motion sequence, portraits of a child robot, and more besides.

The book isn't ordered, and I'm giving you more information here than you'll find in the book. I like the work, but I'd love to have seen more context provided to the reader – there's plenty available to find, but it's not in the volume itself, which is a shame.



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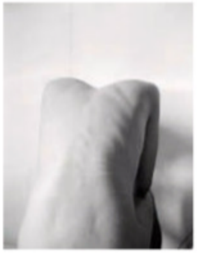

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Left: Claire's hot water scar. Correze France 2024

Right: Mumbai, India

Defining **beauty**

The results of the CUPOTY CHALLENGE: Something Beautiful, are in and entries included everything from slime moulds to squid. The winner and a selection of finalists share their tips with competition co-founder **Tracy Calder**

Close-up Photographer of the Year

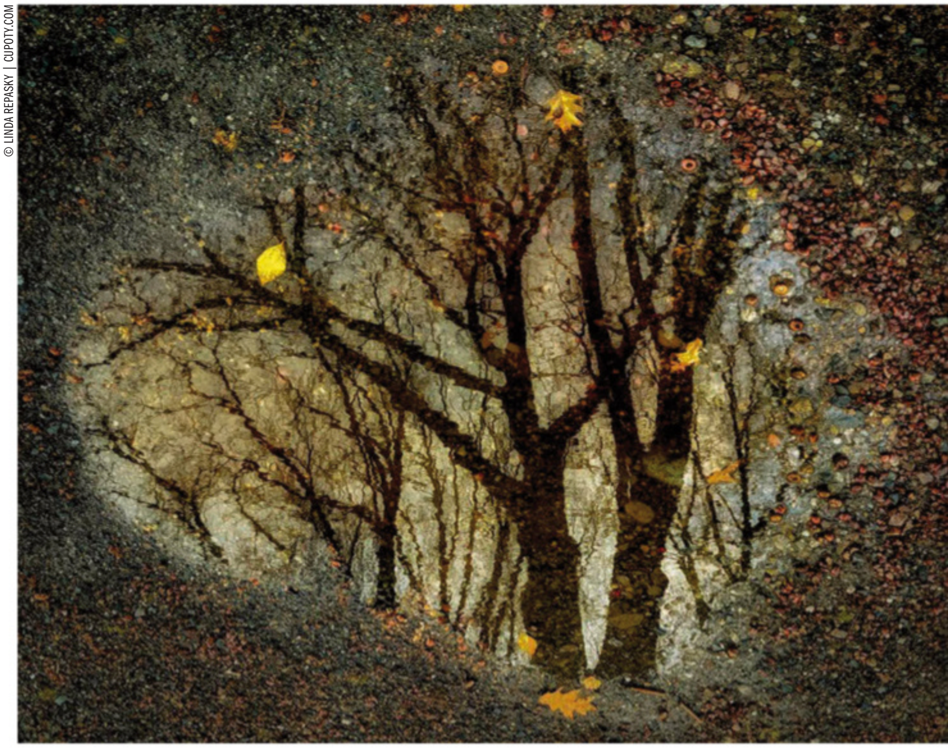
AFFINITY Photo 2

The Chinese philosopher Confucius once said, 'Everything has its beauty, but not everyone sees it.' I was thinking about this the other day when my daughter pointed out a disused billboard by the side of the road and asked me to photograph a section of the paint and paper lifting off its surface. Where others might have seen an eyesore, she saw pleasing shapes, forms and colours. As the traffic whizzed by, we stood for a minute, side-by-side, admiring this accidental art.

It's no secret that beauty is subjective and that what we consider beautiful is determined by our background, culture, social conditioning and experiences. But what I find interesting is how an object, scene or circumstance can become more beautiful when its attractiveness is pointed out by someone else. When our attention is alerted to a line of rust or a crack in some mud, we are being asked to expand our definition of beauty, which is no bad thing. What's more, when we find beauty in unexpected places, we tend to look for it more often.

For the latest CUPOTY CHALLENGE (in association with Affinity Photo) our subscribers chose Something Beautiful as the theme. The callout was answered with images of spiders, rust, slime moulds and skin, alongside more conventional depictions of beauty. Looking at the entries was a lesson in the art of noticing. Congratulations to Linda Repasky for taking the top spot with her beautiful reflection of a leafless tree.

If you would like to stay up to date with the latest CUPOTY news, including details of this year's main competition, please sign up to the CUPOTY newsletter. To see the shortlisted and winning entries for the CUPOTY CHALLENGE: Something Beautiful, visit **www.cupoty.com**



© LINDA REPASKY | CUPOTY.COM

Overall Winner
Linda Repasky
Puddle Reflection

Nationality: American

Instagram: @lindarepaskyphotography

Camera: iPhone 16 Pro Max
Lens: iPhone native 1x lens (24mm)
ISO: 64
Aperture: f/1.78
Shutter speed: 1/120sec

'In late autumn, after the leaves have fallen from the trees, the landscape shuts down and heads toward slumber. But in this tiny puddle, the reflection of a bare tree comes alive with soft colours amid a scattering of acorns and pebbles. Puddles, so ordinary and humble, and so easily overlooked, are a source of endless beauty and magic!'

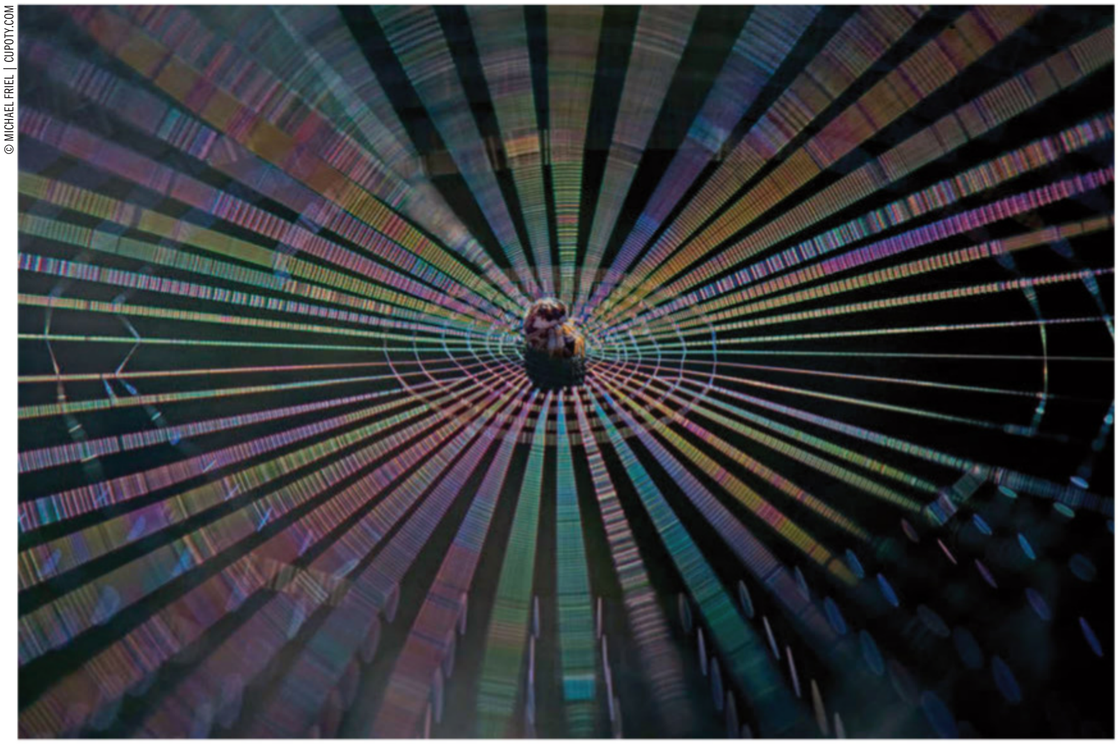
TOP TIPS

1 Look for beauty in the ordinary. Even humble subjects can be extraordinary given the right conditions.

2 Slow down. Take the time to really look at your environment and all it holds. Beauty is everywhere!

3 Return to the same spot again and again. Your subject and its surrounding conditions will change, often leading to unique images.

© MICHAEL FRIEL | CUPOTY.COM



Camera: Nikon D500
Lens: Nikon 105mm f/2.8
ISO: 400
Aperture: f/6
Shutter speed: 1/400sec

2nd Place
Michael Friel
At The Hub

Nationality: Irish

Flickr: mishko2007

'These tiny spiders appear for a short time during autumn. When the forecast promises a sunny day, I visit an ornamental tree nursery in Jinju, South Korea, in the early morning and search for horizontal webs strung across upper branches at chest height. As the sun rises, I point the lens roughly east. When I see the rainbow refractions along the web strands (often helped by a light wind), I fire away. The spider poses proudly, never moving.'

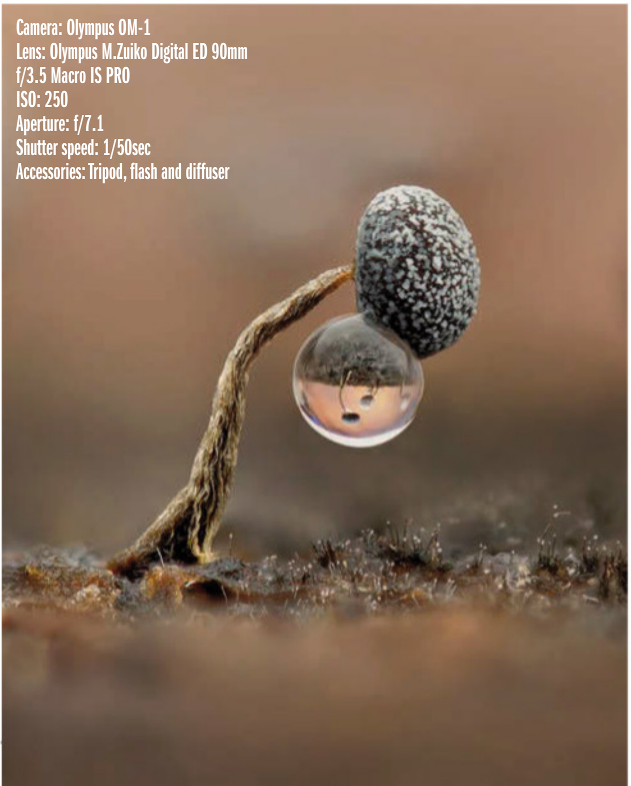
TOP TIPS

1 Once you've found and studied a web, return to it over several days and observe how the light shifts and changes.

2 Rotate the focus ring slightly either way – the tiniest of turns can change where the eye is drawn to in your picture.

3 When you're shooting subjects like this, don't be afraid to take plenty of pictures. A small movement or gust of wind can throw everything out.

© KAMILLA SZAVA-OBERNDORFER | CUPOTY.COM



Camera: Olympus OM-1
Lens: Olympus M.Zuiko Digital ED 90mm f/3.5 Macro IS PRO
ISO: 250
Aperture: f/7.1
Shutter speed: 1/50sec
Accessories: Tripod, flash and diffuser

3rd Place
Kamilla Szava-Oberndorfer
Slime Moulds and Reflections

Nationality: Austrian

Instagram: @kamomillasz

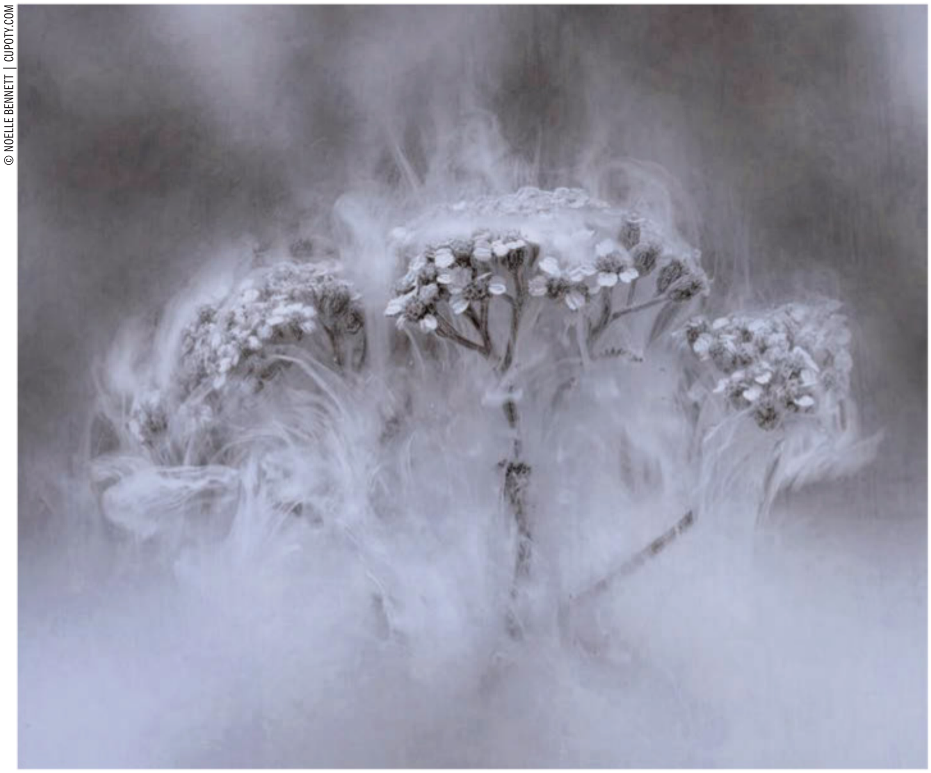
'During a walk in the woods near Vienna, Austria, I found a group of Physarum sp. on a dead branch, lying on the woodland floor. On closer inspection, I spotted water droplets on some of the fruiting bodies. Due to their size (1-2mm) it was a challenge to find one with an interesting reflection. I managed to get a series of shots using the focus bracketing feature on my camera. This image is a result of 26 shots stacked in Helicon Focus.'

TOP TIPS

1 These fruiting bodies are tiny, so good reading glasses were a must for me! You can also use a loupe or hand lens to help you to find and study slime moulds.

2 A tripod is definitely advisable when you're focus stacking. It also allows you to refine the composition without worrying about camera movement.

3 Patience is essential when you're searching for slime moulds. Once you get your eye in you start seeing more and more!



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Finalist
Noelle Bennett
Deluge

Nationality: New Zealand

Instagram: @noelle.bennett.73

'I love the form of achillea flowers, whether they're alive or dead. In this case, I took a flower that was in full bloom and submerged it in a container of cold water, anchoring it to the bottom with a weighted crocodile clip. I placed the container and flower inside a foldable light studio then set my camera on a tripod, making sure I had my cable release attached. I then carefully dripped evaporated milk into the container above the flower using a pipette, before releasing the shutter. I had the camera set to burst mode and carried on shooting until all the evaporated milk had sunk to the base of the tank. I really like the drama this technique adds to such a pretty, but somewhat overlooked, flower.'

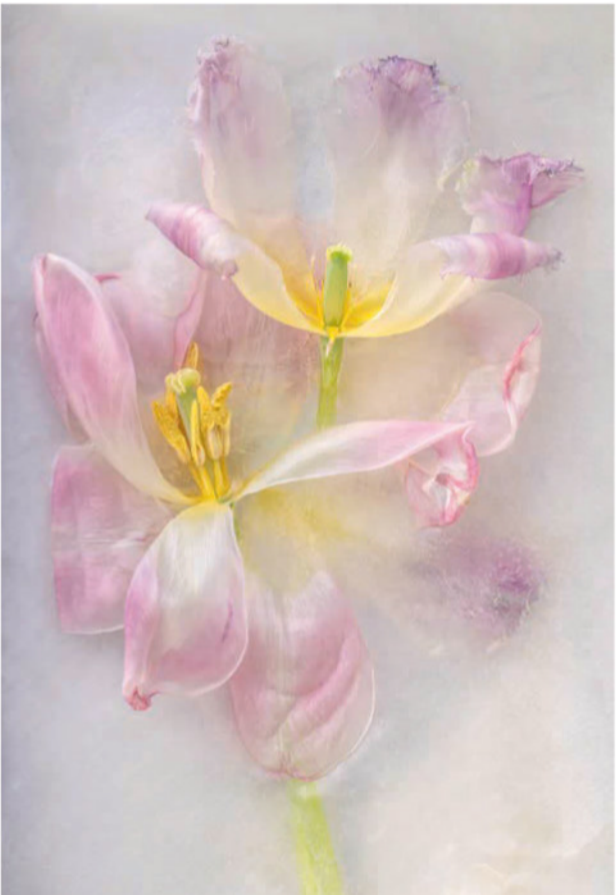
TOP TIPS

1 Be prepared to experiment. I tried paint when I first started doing these, but I didn't like the results. I'm not sure what made me think of evaporated milk, but it certainly worked for me.

2 You don't need a big studio to create images like this – I set my equipment up on a very small kitchen bench.

3 Don't be tempted to use warm or hot water in your container as it will create too many air bubbles. Cold water is best.

Camera: Panasonic Lumix DC-G9
Lens: Leica DG Macro Elmarit 45mm f/2.8
ISO: 100. **Aperture:** f/14. **Shutter speed:** 0.625
Accessories: Tripod, cable release, 40cm foldable LED ring light studio, pipette, evaporated milk, 4.3L clear container, weighted crocodile clip, coloured card for background.
Post-processing: Basic adjustments in Affinity Photo, removed air bubbles and small particles from the evaporated milk. Topaz Studio 2 for clarity, sharpness, and a blue/cream colour shift. Layer, mask and texture in Affinity Photo.



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Finalist
Kathleen Clemons
Tulip Gift In Ice

Nationality: American

Website: www.kathleenclemonsphotography.com
Instagram: @kathleenclemonsphotography
Facebook: KathleenClemonsPhotographer

'A friend of mine had surprised me with a bouquet of tulips, and I had photographed them at the height of their beauty in different ways. As the flowers aged and the petals unfurled, I decided to see how they would freeze (some flowers lose their colour during this process). I arranged the tulips in a shallow baking pan with a small amount of water to anchor them. I added more water when that base layer had frozen, choosing to leave some petals above the water line. I love the contrasting textures.'

TOP TIPS

1 Use a small aperture to capture texture in the ice and petals.

2 Add water to the pan in increments, beginning with a small base layer.

3 Be willing to embrace randomness, you never know exactly what the ice will look like after freezing the pan.

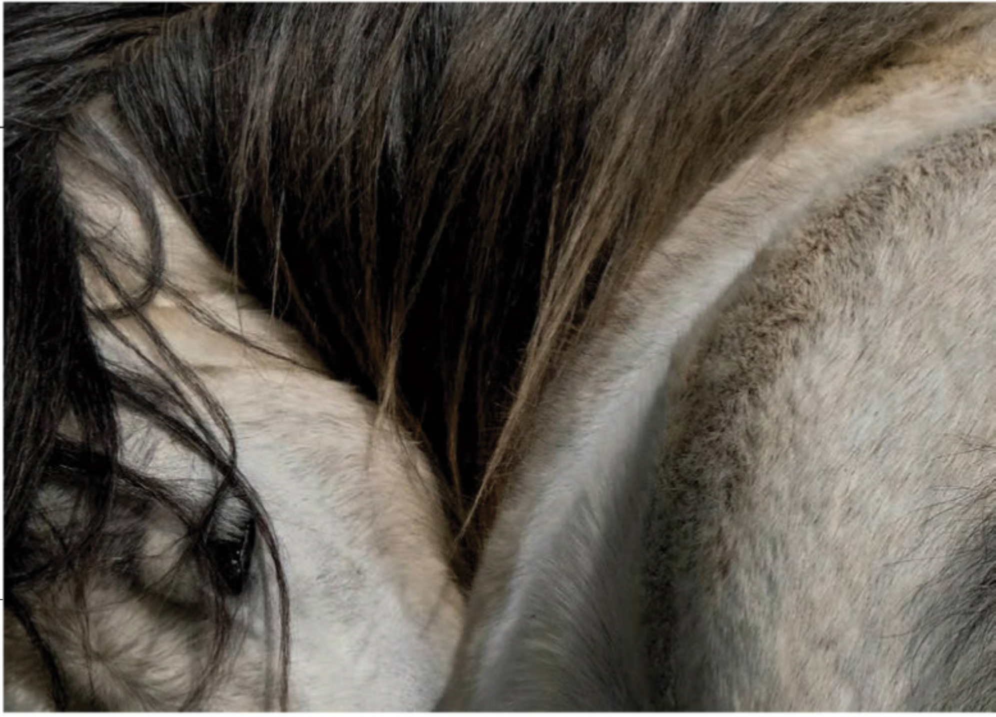
Camera: Canon EOS R5
Lens: Canon EF 180mm f/3.5L Macro
ISO: 2500
Aperture: f/22
Shutter speed: 1/100sec
Post-processing: Nik Viveza

Finalist
Richard Sambrook
Wild Welsh Pony

Nationality: British

Website: www.richardsambrook.myportfolio.com
Instagram: @sambrook

'I came across a herd of wild ponies in the Preseli Hills of Wales. Although wild, they were curious about people, and I was able to photograph them individually from about a metre away. It was magical to be surrounded and apparently accepted by this wild herd. I was struck by the colouring of one pony and when it bent round and ducked its head, I grabbed what was an unpromising shot from the rear. Reviewing it later I realised that by cropping in I could create a more intimate, almost abstract, image which better captured the moment.'



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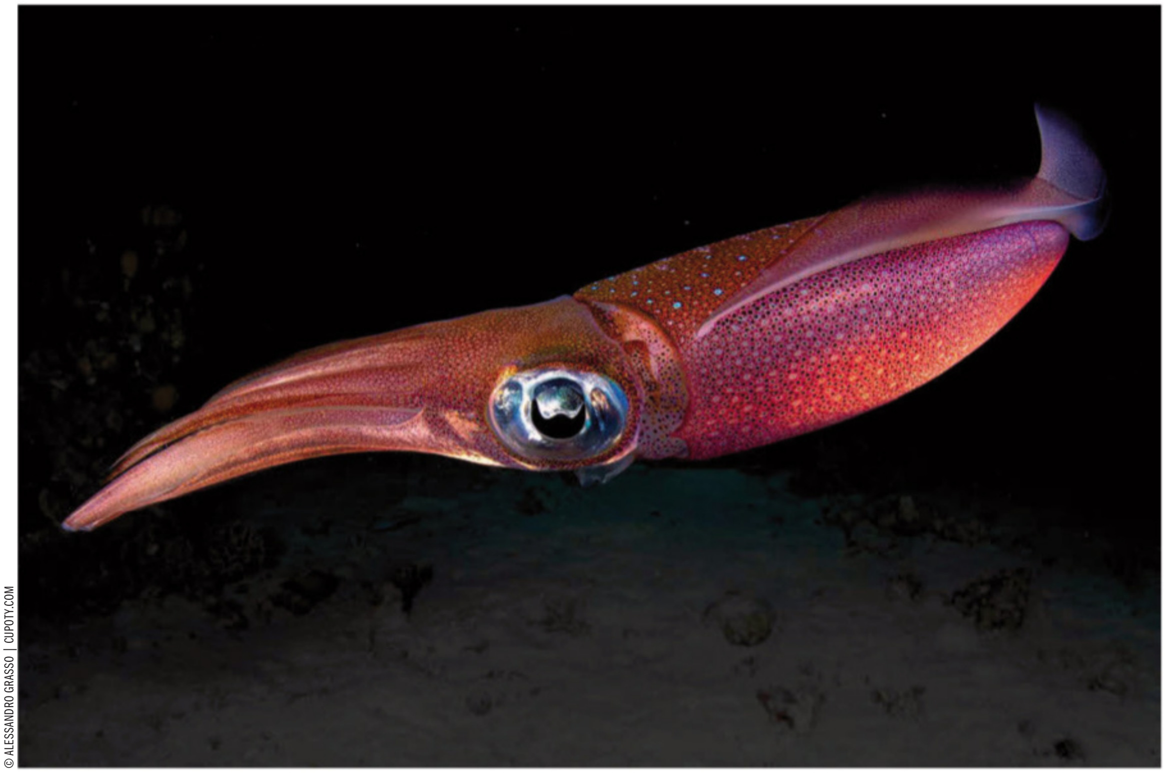
TOP TIPS

1 Remain quiet and move slowly in the presence of wild animals. Never attempt to touch or feed them!

2 Capture whatever you can while you can; you never know when an animal will bolt!

3 Don't be afraid to crop or edit in order to capture the magic of the moment.

Camera: Fuji X-Pro 2
Lens: Fuji XF 18-55mm f/2.8-4
ISO: 640
Aperture: f/18
Shutter speed: 1/640sec



© ALESSANDRO GRASSO | CUPOTY.COM

Camera: Canon EOS 5D Mark IV
Lens: Sigma 15mm f/2.8 EX DG Diagonal-Fisheye
ISO: 160
Aperture: f/13
Shutter speed: 1/125sec

Finalist
Alessandro Grasso
Squid on the Run

Nationality: Italian

Instagram: @alessandro.grasso73
Facebook: Alephotograsso

'I was on a night dive in the Red Sea at Marsa Alam, Egypt, when I suddenly noticed a squid right in front of me. As I approached (with extreme caution) it sped away, only giving me the chance to take two shots. Thankfully, it was enough.'

TOP TIPS

1 Always use a low power light or, better still, a red one when diving at night.

2 Approach marine life very slowly to avoid startling them or making bubbles.

3 Try to adjust the camera settings before you get into position.

Finalist
Yann Raulet
Miracle

Nationality: French

Website: www.yannraulet.myportfolio.com
Instagram: @yraulet.wildlife.photography
Facebook: Yann Raulet, YouTube: @yannraulet335

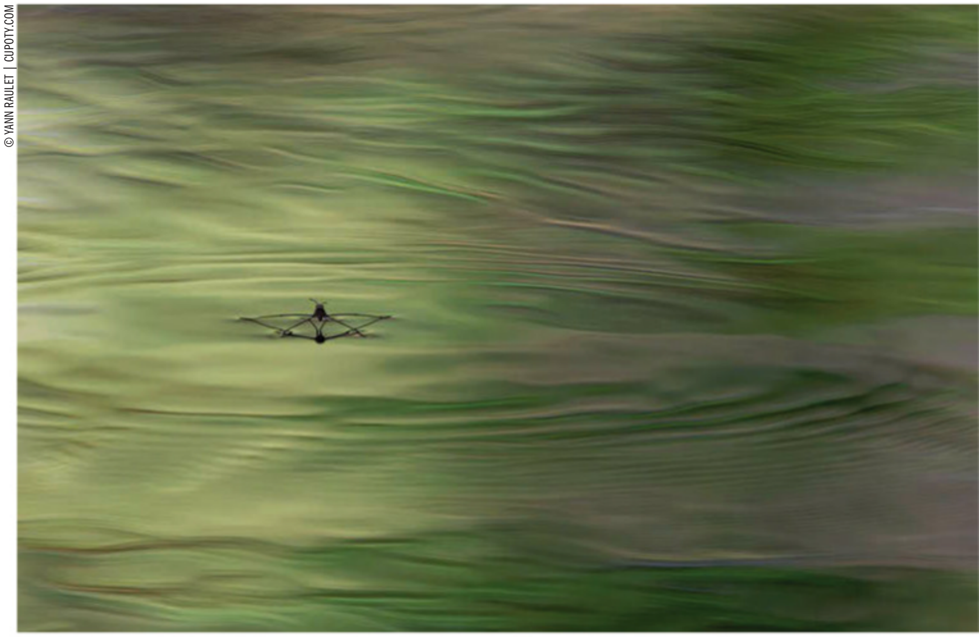
'In my floating hide on the Lirou – a small river in the south of France near Montpellier – I patiently waited for a kingfisher to land in front of my lens. Sadly, it didn't happen. To pass the time, I started photographing ripples in the water. In the viewfinder, my eye got lost in this moving, colourful spectacle. Suddenly, a common pond skater joined the dance. For him, walking on water wasn't a miracle, but for me the scene was pure magic.'

TOP TIPS

1 Position yourself at water level and look for ripples, beautiful light and reflections. (A floating hide is not mandatory!)

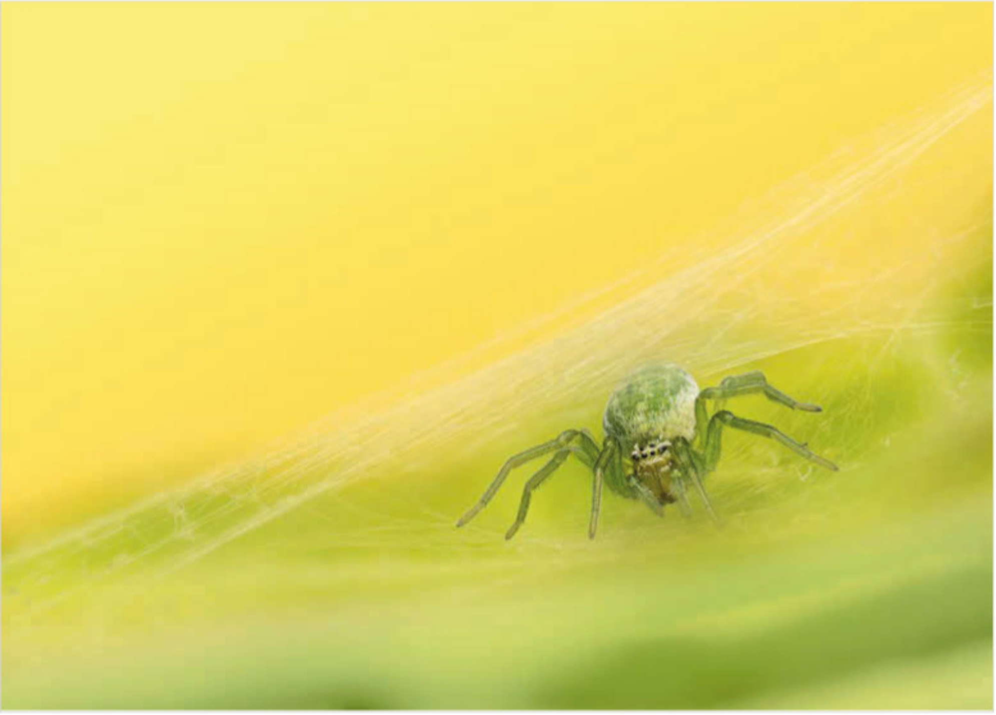
2 Use a long focal length to 'compress' the background.

3 Always be open to unexpected opportunities.



© YANN RAULET | CUPOTY.COM

Camera: Nikon Z6 II
Lens: Sigma 150-600mm f/5-6.3
ISO: 4500. **Aperture:** f/10
Shutter speed: 1/800sec
Accessories: Homemade floating hide with integrated tripod ball head



© RYAN DALE | CUPOTY.COM

Camera: OM System OM-1 Mark II
Lens: OM System M.Zuiko Digital ED 90mm f/3.5 Macro IS PRO
ISO: 100
Aperture: f/5.6
Shutter speed: 1/50sec
Accessories: Godox V860III flash, Cygnustech Diffuser, tripod

Finalist
Ryan Dale
Green Meshweaver

Nationality: British

Website: www.redal.uk, Instagram: @redal.uk,
Facebook: @redal.photos, YouTube: @redal-uk,
Tiktok: @redal.uk

'I had seen a few green meshweaver spiders on ivy leaves while I was gardening, and I just had to get a photograph of one. After a few unsuccessful attempts, I noticed this individual hiding in its web retreat. Seeing an opportunity to capture a behavioural shot of the species, I carefully set up my camera and tripod so as not to disturb the spider. Its tiny size meant that each gust of wind ruined the shot, so I sat patiently until the air was still and then I quickly fired off a stack, finally achieving the picture I had in mind.'

TOP TIPS

1 Be patient with the subject and conditions. Be willing to wait for the perfect shot.

2 Experiment with angles and composition. Don't go immediately for a super close-up of the subject; try out different angles and wider frames.

3 Allow the subject to be in control. Don't disturb or damage its environment or force it to leave its hiding spot.

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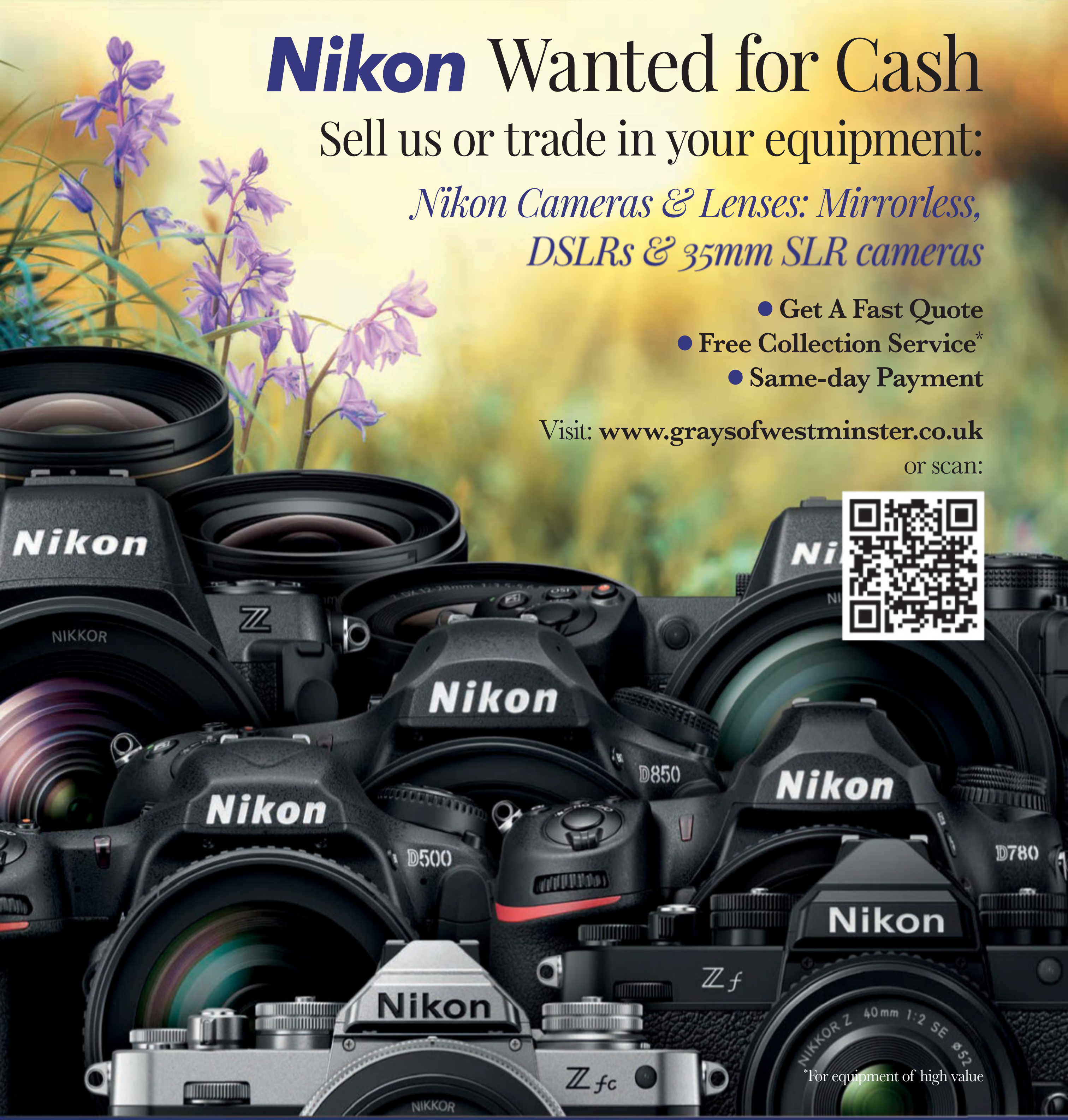
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Finalist
Tibor Litauszki
In the Shelter of the Mushroom

Nationality: Hungarian

Instagram: @tiborlitauszki_naturphtgrphy

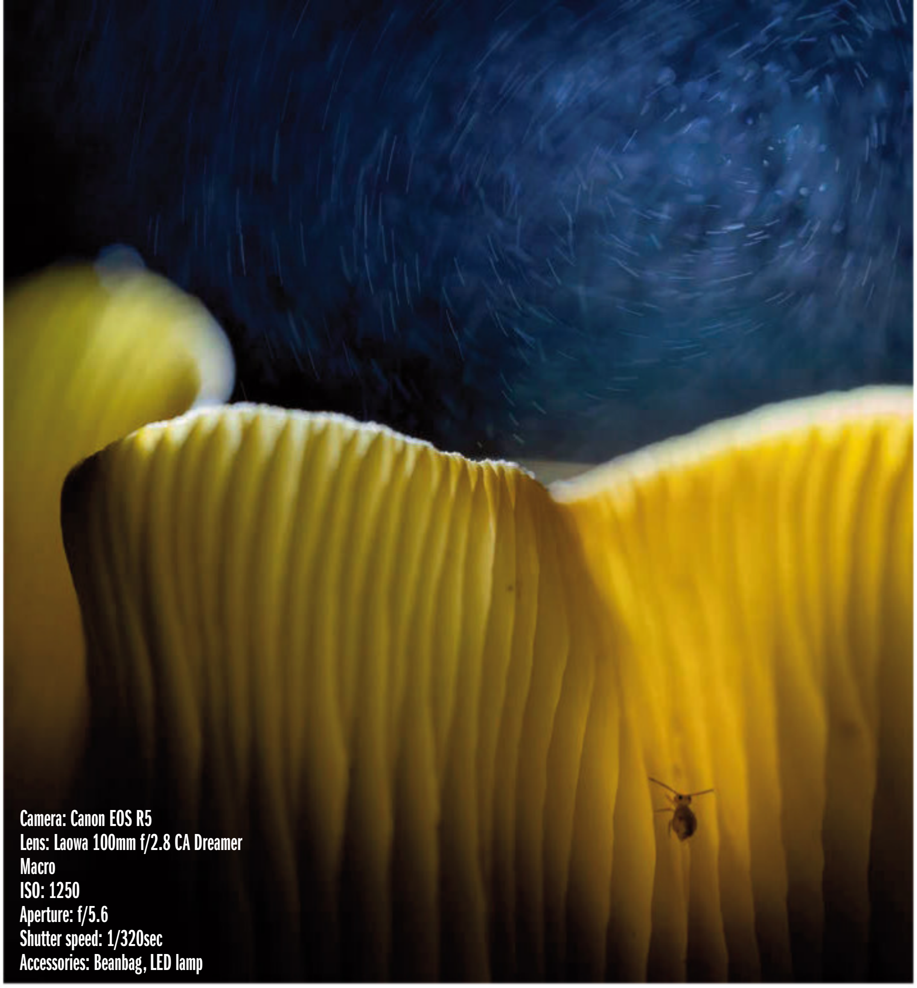
'A globular springtail climbs along the edge of a mushroom in an autumn forest in Germany. I had originally set out to photograph spore-releasing mushrooms, but it wasn't a successful trip. However, through the macro lens, I noticed a globular springtail – only 3.5mm in size – appear before my camera. As I tried to capture the image and moved closer to the mushroom, my breath in the cold air created an interesting effect with the backlighting.'

TOP TIPS

1 The world looks totally different through a macro lens so, where possible, carry one with you at all times.

2 Globular springtails are only around 1mm in size, so keep your eyes open, and stay close to the ground!

3 Try to think of creative solutions. Don't get so stuck on one idea that you miss other, potentially better, opportunities.



Camera: Canon EOS R5
Lens: Laowa 100mm f/2.8 CA Dreamer Macro
ISO: 1250
Aperture: f/5.6
Shutter speed: 1/320sec
Accessories: Beanbag, LED lamp

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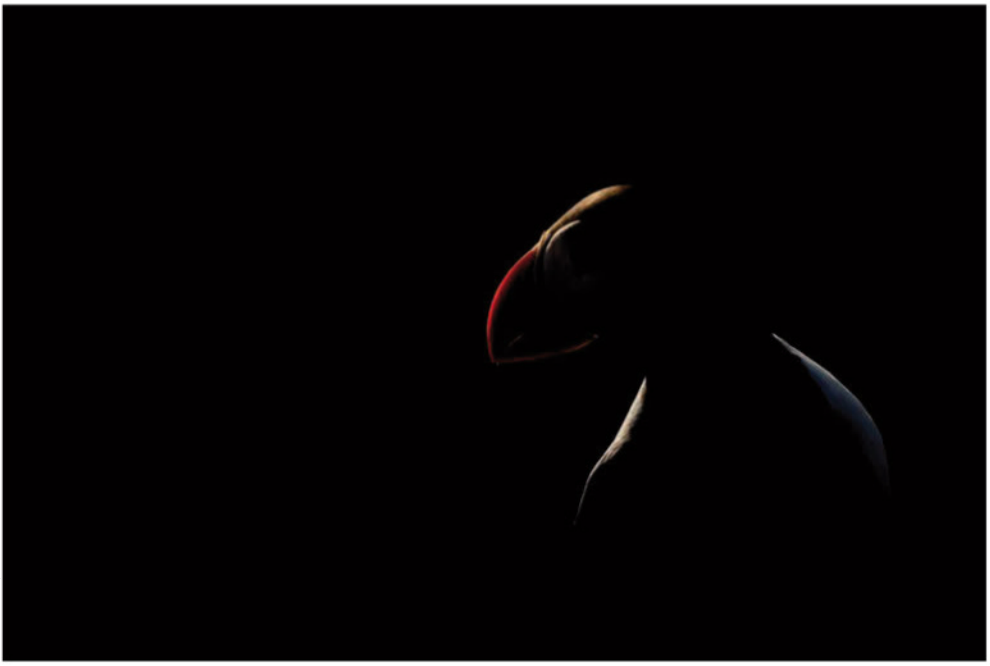

Camera: Sony A1
Lens: Sony FE 400mm f/2.8 GM OSS
ISO: 640
Aperture: f/9
Shutter speed: 1/1000sec
Accessories: 1.4x teleconverter

© ALEX PANSIER | CUPOTY.COM

Finalist
Alex Pansier
Puffin Profile

Nationality: Dutch

Website: www.alexpansier.com

Instagram: @alexpansier, Facebook: @alex.pansier

'An Atlantic puffin stands out in a low-light setting, with its colourful beak gently illuminated against a dark background. The rim of light outlining its beak and chest really appeals to me as it brings out the bird's unique features and creates a quiet, mysterious mood. The contrast between the lit beak and the shadows adds a touch of elegance to the scene.'

TOP TIPS

1 Shoot during golden or blue hour when the light is at its softest and most directional.

2 Expose for the highlights to create dramatic silhouettes and mood.

3 Be intentional – sometimes what you leave out of the frame is just as powerful as what you include.

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Running away with the circus

For photographer Keiran Perry, total immersion in the subject was key to his success. **Graeme Green** finds out more

The 'Globe Of Death' sounds like a *Star Wars* villain's planet-destroying space station, a place to avoid, rather than voluntarily spend time in. But, like many photographers, Keiran Perry was ready to go where others might fear to tread. 'I'd been travelling with the circus for a while, and someone asked me "Do you want to go into the Globe of Death?",' Perry explains. 'There'd be three people in there, whizzing around the globe on motorbikes. It's only a small cage, maybe 10ft high. The circus had the first all-female Globe of Death group. It's an incredibly dangerous job. It's loud. There's a strong smell of petrol. They're aggressive machines, and you've got tyres tearing around metal. People can get hurt.'

Washed downstream

Though many people might dream of running away to the circus or another life of freedom and excitement, Perry actually did it in 2022, after Covid-19 had put normal life on hold for everyone. 'I'd lived in London for 15 years, working in advertising as a commercial photographer,' he tells me. 'I was thankful for the work, but often you get caught up in the "rapids" of a city and before you know it you're washed downstream and don't have time to think about where you're going. I was looking for something else. With the natural break of the pandemic, I had time to reflect on what I really wanted to do.'

As the country started opening up, Perry hatched a plan for a shift in direction. 'I built an extravagant shed in my garden, moved my things in, and rented my place out to friends, to give me a bit of financial freedom. I had a van, so I threw a mattress in the back, a stove, a box of film and some analogue cameras, and went off to find a circus that a friend, a filmmaker, had told me about. She'd met them in Morecombe Bay, where they'd been stranded for the pandemic.'

The Big Kid Circus, run by a Bulgarian family, immediately made an impression on him. 'It was late when I pulled up on the promenade. It was dark, pouring with rain, and there was seaspray coming in. The "big top" tent was glowing, with caravans all around it. As I was approaching, I heard a growl, and a big dog stepped out of the shadows. It's some sort of Eastern European farm dog, but it looked like a huge wolf. It started walking towards me, then picked up a big hot dog that was on the ground and swallowed it whole. I thought "This is the place."'

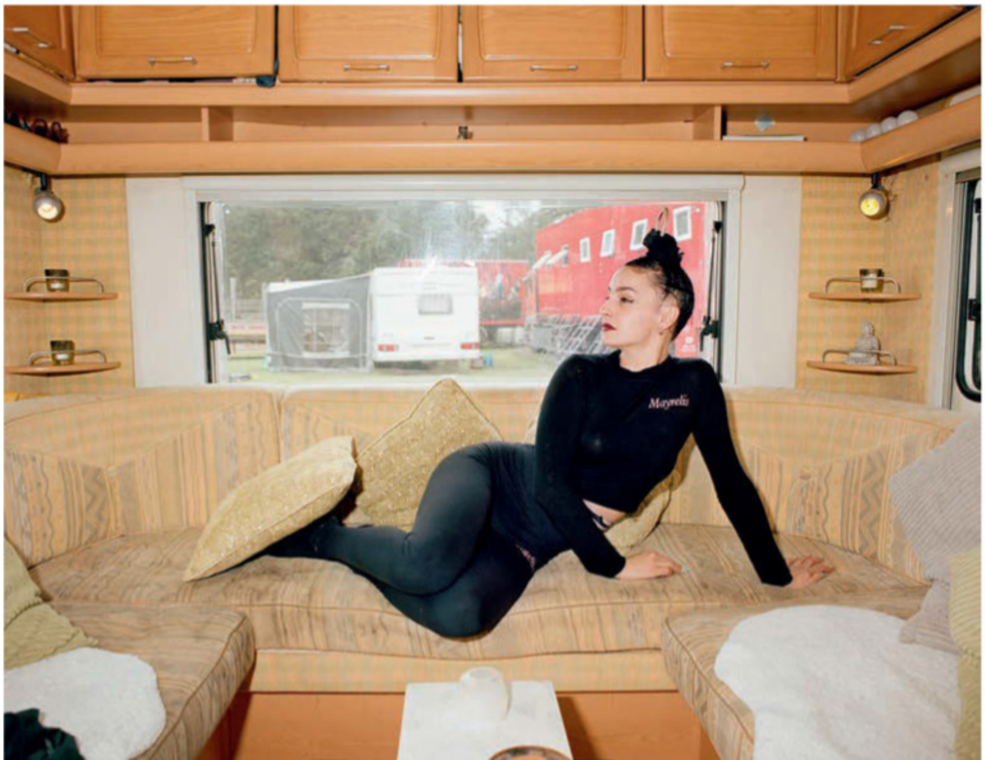
Perry ended up having a cup of tea in a caravan with Julia, daughter of the circus' owners, with Star, the wolf-like dog, sat on his lap. Invited to meet the team the next day, he expected to stay for one or two days, but ended up spending several weeks with them, returning often over the next two years as the circus – a self-sufficient unit with performers from Iran, Kyrgyzstan, South America, Russia, Ukraine and other parts of the world – travelled to towns and cities in northern England and Scotland. 'What kept me wanting to stay was that it was an adventure, it was wild. I felt alive. All my senses were switched on.'

Perry's up-close and personal

All images © Keiran Perry

Left: Manuel in the Globe of Death. Morecambe 2022

Below: Mayrelis. Posing in her caravan, in-between shows. Rotherham 2023



photos from his two-year immersion into life with the circus troupe are collected together in his debut book *Smoke Filled Mirror*. The project was shot on film. 'I shot mainly on a Pentax 67 medium format camera and a Canon EOS 3 35mm,' he tells me. 'It's not better than digital, but it's a different tool. It tunes in my senses. I shoot digital on commercial jobs, and you can just keep shooting. For film, you've got a finite number of shots on that roll, and it's expensive, which tunes you in a bit more. I enjoy the meditative process of film. It slows you down, and the people I'm photographing feel that and they slow down. They interact differently. I find I pick my moments, I'm engaged with what I'm doing, and that I learn quickly on film.

'Of course, you can also get into the tonalities of film. The tones of film are endless. It captures what's there. It's not an interpretation – it's a biological process.'

Perry's circus images range from portraits and intimate behind-the-scenes moments through to action shots of performances (contorting, balancing, swinging, riding…), all with an unfussy documentary style. 'I needed to be authentic,' Perry says, describing his approach. 'I'm going through the circus, my senses are on, and I'm hunting, looking for these little moments. These moments are not really an intellectual thing – it's like a sense in the body, a reaction. You haven't got long, as they're working, so you can't go finessing it. But you can choose the lens, the decisive moment, and how you engage with them. You've got a short window and you're pulling on all these skills. These were real moments that were happening, and you have to be "on". You don't want to force too much, as you'll lose it, and you don't want to be too relaxed because then it's gone. You're in an in-between area. It takes a lot of energy.'

Switched on

Being inside the Globe Of Death certainly required Perry to be switched on. 'I was in there with the Pentax camera, with the flash on it – it's quite a beast. I couldn't move, I had to be as still as a post. I had to time the shot, as the motorcyclists were whizzing around, to get a couple of frames. They take time to build up speed, but then they're whizzing round, on a constant turn, and it's so fast. It's crazy.'

The two-year experience has been transformative for Perry, not just as a photographer but on a personal level. 'A lot of the time at the circus I didn't take any pictures. It didn't feel right. I wanted to be a part of it, not apart from it. A lot of people will go to a place for one day and shoot a project. I probably had that "London advertising energy" when I showed up, too, where I thought yeah, I'll get some pictures and go back to London. But I was there to learn and experience, to look at everything through my own internal lens. In the moment, if it's right, maybe a picture will emerge. It's something I realised and developed over time with the circus. The experience is, for me, primary. The photography is secondary. I was reconnecting with myself and learning. It was a real period of growth for me.'

Perry was born in 1984 in Colne, a market town in Lancashire. He felt a kinship with the circus because of his own 'unorthodox' upbringing. 'My mum and dad broke up when I was about four. I was one of six kids. It was the 1980s. We lived with my mum, who was a bit of an anarchist – she's got an anarchy tattoo on the back of her neck. She was a hippy at

heart, and the house next door was very similar, so we joined our houses. They had some kids, and we were like one big happy family. There was an open-door policy, a lot of characters coming and going. It was a bit lawless – there were no real rules. The circus reminded me of that energy.

'We were skint, so everything was self-sufficient. At the circus, too, if anything breaks, they fix it themselves. Everyone is important. Everyone was an equal cog in the big machine. The guy on the trapeze at night, flying through the air, dressed in golden glitter, is cooking sausages for everyone the next morning or welding the truck. We had times like that in our house. Our neighbour Gary fell through the ceiling in a bathtub once – the floor joists had rotted. Everyone banded together and put the ceiling back together.'

Eureka moment

It was Perry's mother who encouraged him to do a course in wildlife photography at Blackpool Technical College, despite him having no real experience. 'I thought maybe I could make wildlife film documentaries or something like that. That's when I first got my hands on a camera. I became a bit obsessed. When I looked through the viewfinder, it pulled me in.'

Later, Perry moved to London, where he struggled to break into a photographic career. 'You're in survival mode. I didn't have any cash. I worked for free for ages, to get in with photographers. I used to "cold call" or knock on their door – "Can I hold a light?". I lived on my mate's couch. I ended up becoming an assistant with a photographer called David Stewart, one of the best around, and I learned a lot.'

Perry helped with commercial jobs, from portraits to photos of food and cars. Later, his own clients ranged from Deliveroo to Sony. 'I'd shoot all sorts,' he says. 'But I felt like there was a hole somewhere.'

Along the way, the work he was independently producing was exhibited at the annual Taylor Wessing Portrait Exhibition, held at the National Portrait Gallery, which reminded him where his real interests lay. 'I was shooting things where I didn't have any responsibility. I was free to wander around London, chatting to random people, and a photo would naturally emerge. London is very competitive. You say yes to everything, and before you know it, you've forgotten what you were into. Years go by. At some point, I wanted to come back to that, with the circus, and to strike a balance between commercial work and more of the heartfelt stuff that feels meaningful to me.'

Travelling with the circus has rekindled Perry's interest in "alternative" lifestyles. 'I ended up in Scotland and met some people who lived in an off-grid eco-community in the Highlands. They're a spiritual community, based around Celtic things and Earth-based wisdom. This girl I met said "Why don't you come up and take some photos?" I thought I'd stay for a week, but I stayed for nine months. I handed myself over to it, working on the gardens, growing vegetables. I've been coming and going for

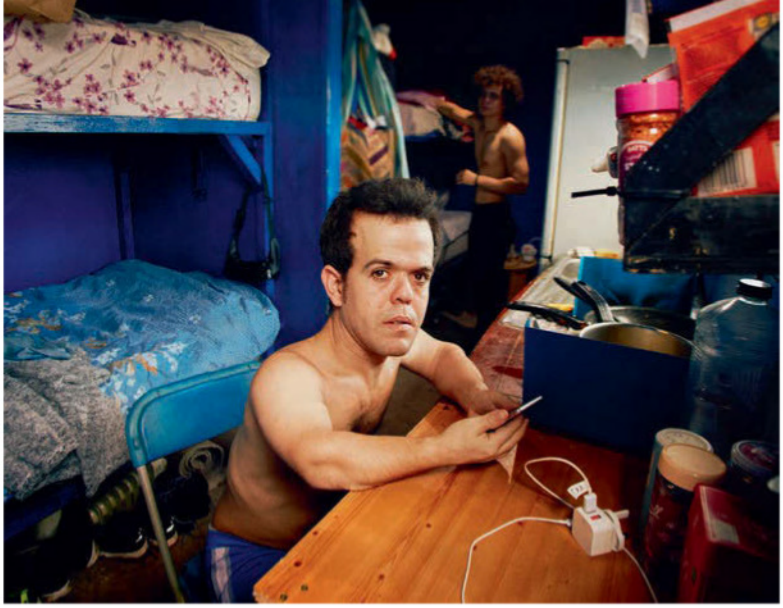
Right, top: Jorge in his home-trailer, texting family back home in Columbia. Morecambe 2022

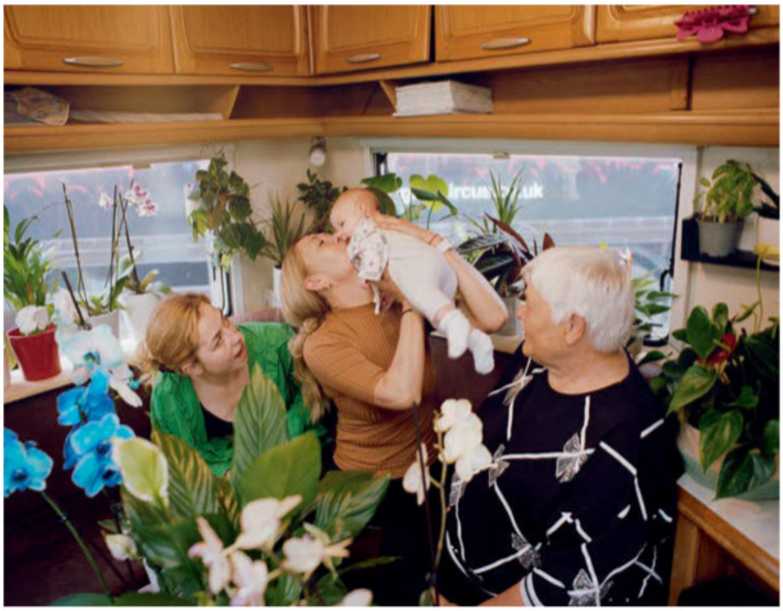
Right, middle: Valeria with her mother, daughter and grandmother. Four generations of Ukrainian women all under one roof. in the caravan. 2023 Barnsley

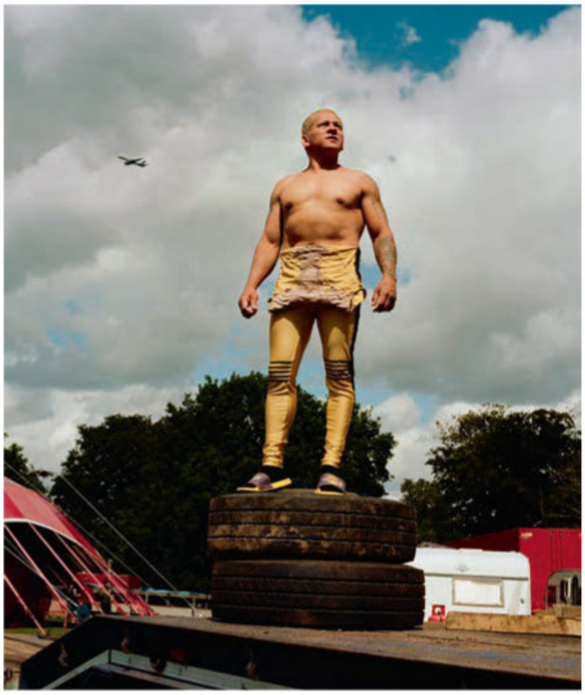
Far left: Ibrahem with his giant poodle. Preston 2022

Left: Melissa, the contortionist. Barnsley, 2023

Below: Manuel, Edinburgh 2022







two or three years now.'

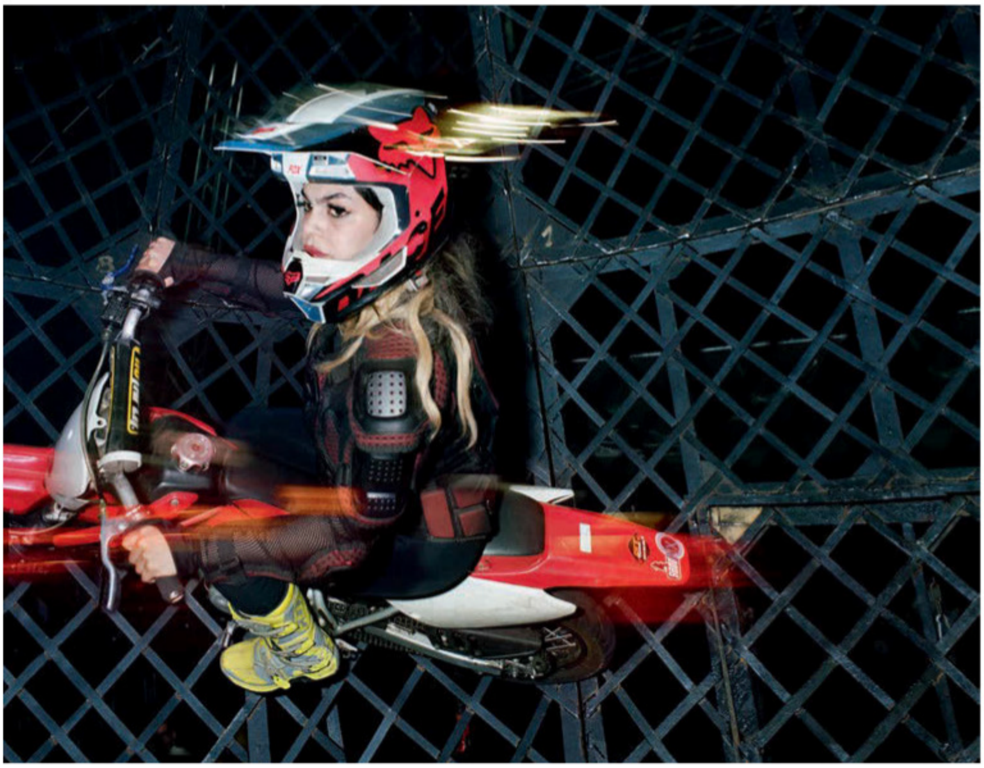
Perry has also developed an interest in Shamanism. 'I've been learning about the Shamanic part as I travelled the country in my van. It's a way of being. It's not a religion or anything like that. It's an existence that uses nature as its guide and is close to nature.'

When I speak to him, he's back in his shed in London briefly between road trips to Scotland, Manchester and south-west England. He's working on a project called Whisper On The Wind, which he expects to release later this year or in 2026, including as a book, which will be partly about the community in the Scottish Highlands but also 'with a whale involved', he says cryptically. 'It's about exploring other communities across the UK. It's a personal account; I hope to create a sort of inspirational piece of work.'

Little gifts

In 2024 and 2025, Perry was one of the winners of the Portrait of Britain Awards with images from *Smoke Filled Mirror* and *Whisper On The Wind*. He's keen to continue devoting his time to projects that merge photography and self-realisation. 'Photography became like a vehicle I could get inside to go and experience the world with. The photos fuel that. I love photography. I love creating an image. But I want to bring in the experience. Not everyone can live in one of these communities or run off with the circus, but in all these places there are little "gifts". I'm seeing how other people are living and working in harmony with each other, so I'm following my nose.'

In a post-pandemic world, where many people are living in more closed-off ways than before, Perry hopes his work might be a reminder of ideas like community and connectedness. 'I'm amazed by what I've found and how people are living with a real sense of community. I'm not interested in telling people what to do. But it would be nice to inspire people. We measure success by a new car or chasing the readies, but it doesn't fill the hole. There are other ways to fill those needs, and it starts with community and people. That's what I'm figuring out. I'm drawn to realigning on what's important in life, in this little finite time we've got.' AP



Above: Ronica in the Globe of Death. Forres, Scotland 2022

Left: Mayrelis, Papeluxo, Kevin and Adrian. Practising on the flat-bed, Southport 2023

Smoke Filled Mirror by Keiran Perry is published by New Dimension (£45): **new-dimension.net/products/smoke-filled-mirror-keiran-perry**. For more on Perry's work, see **keiranperry.com** and Instagram **@keiranperry**

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The Goldilocks camera

Pro motorsports photographer **Nick Dungan** on why the Sony Alpha A1 II has become his go-to camera

Cadillac's V-series.R car at its 2025 livery unveiling
Sony A1 II, Sony FE 50mm F1.4 ZA, 3.2sec at f/9, ISO 100

In November 2023, Sony announced the Alpha 9 III, and I fully anticipated this camera would replace my two brilliant but aging original Alpha 9 cameras, which were rapidly approaching their seventh birthday. I've loved these cameras, and they still hold their own in terms of image quality and autofocus. However, after nearly seven years on the road, they were due for retirement.

I watched the now-ubiquitous YouTube launch for what I assumed was just a formality before seeing my next camera being announced. Everything seemed great at first: a more ergonomic body, better viewfinder, improved weather-sealing, faster memory cards, more frames per second, and, most significantly, a new 24MP global shutter sensor.

Brilliant! Or so I thought. The exact specifications of the new sensor were not presented in the launch. After some Googling, I tracked them down, and as quickly as I had been excited by this camera, I knew it wouldn't be my next choice. The minimum ISO of 250 (expandable to ISO 125) was a dealbreaker.

For many people, this might not be a concern at all. However, in motorsport photography, a huge part of my job involves panning – a technique where you lower the shutter speed and move the camera at the same rate as a car passing you. This gives the effect of a sharp car with a blurred background. As you lower the shutter speed, more light is introduced during the exposure, so to balance this, you must close the aperture and/or lower the ISO. I often shoot at speeds as low as 1/15th, and in some of the brighter climates I work in, this often means an aperture of f/16 or f/22 (the lowest most lenses can achieve) and an ISO of 50. This is, of course, lower than the A9 III is capable of.

In short, this camera would not allow me to shoot such slow shutter speeds. I actually tested the camera for a month last year, hoping I could work around the sensor limitations – perhaps by using a variable ND or changing my style. But no, this was a real limitation, and not only that, but the ISO performance wasn't as good as a conventional sensor.

It should be said that the A9 III sensor is incredible in many respects. The frame rate it can deliver without any rolling shutter, along with the ability to shoot at events with screens in the background, is a huge step forward and would have its uses for me. Unfortunately, my particular style of photography meant this camera wasn't appropriate for me. However, the physical camera itself was a revelation. The new ergonomic body, the greatly improved subject recognition, the larger viewfinder, the tilting and panning screen, and, by far, my favourite feature – the faster cards.

So, the A9 III was not going to be my next camera. That left me with two options. Firstly, I could switch systems, as both Nikon and Canon now have decent lens lineups and pro-level bodies. But this would mean changing my entire kit – a £30,000+ exercise I wasn't in a hurry to undertake.

My only option was to wait. I knew the A1 II was rumoured to

be released soon. Could this turn out to be the perfect balance of the new-style body with a conventional sensor? I never particularly lusted after the original A1, as I didn't need the resolution provided by its 50MP sensor. But realistically, it was probably my only option besides switching brands.

Finally, in November 2024, Sony announced the A1 II. As usual, there were lots of rumours leading up to the release, with talk of 100MP sensors, global sensors, and faster processors. In reality, the camera that was announced was a bit of a letdown for the headline writers. No huge resolution or crazy FPS to shout about – it was very much an iteration of the first-generation Sony A1.

It retained the same 50MP sensor as the outgoing camera, with an updated body broadly the same as the A9 III, including the swivel screen. It also gained a new extended eyecup, and some new software-based features, including improved in-body stabilisation, pre-capture, XS autofocus point size, automatic subject detection, and a USB-C powered dual battery charger. I'll preface the following by saying I'm purely a stills photographer, so I'm

Nick using the Sony A1 II at the World Endurance Championships

In-body stabilisation allows motion blur to be captured in situations where it's not possible to use a tripod
Sony A1 II, Sony FE 50mm F1.4 ZA, 1/15sec at f/11, ISO 100

focusing on the photography aspects of this camera rather than any video features that may have been added or improved.

On paper, this camera might appear to be a disappointing update. If you already own the A1, very few of the individual updates would seem worthwhile. But perhaps the whole is greater than the sum of its parts. That's exactly what I was betting on, so I placed an order for two bodies.

As is typical with Sony's announcements, the stock was available shortly after the release, so I didn't have to wait long to have the cameras in my hands. I've always liked this about Sony – especially compared to Canon's multi-year teases of the only recently available EOS R1.

First impressions

The cameras were soon pressed into service for an unusual shoot: capturing a new Le Mans Hypercar in a studio. For studio photography, a higher resolution is preferred to assist with marketing and commercial use, as well as finer retouching details. As my A9s were only 24MP I had an A7R IV with a 60MP sensor for these kinds of shoots. After acquiring my A1 IIs, I sold my A7R IV, and expected the new cameras with their 50MP sensors would also fill this high-resolution role. This is the point of the A1 line of cameras: they offer the resolution for tasks requiring high detail, while retaining the speed needed for sports photography.

The shoot didn't start smoothly when I attempted to tether the camera to my laptop via USB-C and discovered you can't reliably run more than 10 feet of USB-C cable on the faster 10Gbps USB-C without a specific cable for this. This wasn't an issue with the A7R IV (which used a slower 5Gbps connection). But once the issue was identified and the cable shortened, the shoot went without a hitch, and the faster sync speed afforded by the 10Gbps USB-C made for a much better tethering experience.

When it came to retouching the images, I was very pleased with the dynamic range the A1 II produced. To me, the A7R IV never really lived up to its reputation in this area – perhaps a side effect of the slightly higher resolution on that sensor. However, the A1 II files provided plenty of dynamic range. Noise on long-exposure images at ISO 100 was well controlled,

New extra-small AF points aid accurate focusing
Sony A1 II, Sony FE 50mm F1.4 ZA, 1/1250sec at f/1.4, ISO 1000

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and there was plenty of information in the shadows to pull out.

My next event would be more typical of my work: the first round of the 2025 World Endurance Championship in Qatar. This race runs from the middle of the day in the harsh desert sun to midnight, making it a perfect test of the camera.

With this being the first round of the 2025 championship, we had a couple of days of pre-event media, such as scene-setting images, portraits, sponsor shots, and much more – not just shooting cars on the track. This was the perfect opportunity to try out the A1 II's fold-out screen. The A1's screen only tilted in one direction, designed for landscape shooting. Now the screen folds out and swivels, which is crucial for portrait-orientated work. With social media continuing to push portrait images, this feature makes shooting from low and high angles in portrait mode much easier, so no more '"spraying and praying'.

Next, I tried out the camera's 'Auto' subject detection mode, which uses an AI processor to decide which subject the camera should focus on. When you press the shutter, the camera locks onto its chosen subject, whether it's a car, person, insect, bird, etc. You can set preferences to help the camera prioritise certain subjects over others, so I could disregard animals or birds, and focus on people and cars.

Though the camera generally did a decent job of selecting the correct subject, there was a slight delay as it decided what to focus on compared to using manual modes, such as 'People' or 'Car' modes.

One frustration I still encounter, which is common with all Sony cameras using subject detection, comes when the camera gives up trying to focus. It will park the focus at the closest distance, and if you're shooting with an extremely shallow depth of field (as I often do), this can result in everything being completely out of focus. The next time you attempt to autofocus, the camera takes a moment to wind the focus back out to a distance where it can more easily detect the subject.

Switching to manual selection mode, such as 'Car/Train' or 'People', speeds up subject acquisition and improves the reliability of autofocus. When photographing cars, I was impressed with how well the camera identified even prototype cars, and the accuracy of the autofocus was comparable to using single-point autofocus.

One of my favourite features on Sony cameras, even going back to the A9, is the option to map nearly any function to any button. This allows you to tailor the camera to your specific needs. The updated body on the A1 II now features an additional custom button (C5) on the front of the body, just above the lens release button. It was marketed to instantly increase the frames per second to capture action, but as with all the buttons, you can map it to perform any function you like. I've assigned this button to recall a custom shoot setting: pressing it switches the camera to aperture priority mode, at the lowest aperture with ISO 2500 – useful in case something happens while shooting at slow shutter speeds.

A second customisable control has been added to the camera, which seems to

Subject-detection AF is quick and accurate
Sony A1 II, FE 400mm F2.8 GM OSS, 1/1000sec at f/2.8, ISO 400

Focusing continues to work well in low light
Sony A1 II, FE 400mm F2.8 GM OSS, 1/60sec at f/2.8, ISO 800

A striking night-time panning shot at 1/20sec
Sony A1 II, FE 70-200mm F2.8 GM OSS II at 70mm, 1/20sec at f/5.6, ISO 200

have flown under the radar for many. The exposure compensation dial, previously limited to a +3 and -3 range, now spins freely when the lock is not engaged. This opens up new possibilities for assigning tasks to the dial. While it doesn't offer the same level of customisation as most buttons, it can be set to basics like ISO or aperture. In playback mode, it can be configured to advance through a different number of images (10 or 100, for exmaple), offering a small but useful addition, especially for professionals who might otherwise leave this dial untouched.

Focus enhancements

Moving away from AI autofocus and back to traditional single-point autofocus, the A1 II introduces XS (Extra Small) autofocus points. This is a notable improvement because the 'Small' AF points on the A1 Mark I weren't actually that small. The XS points are particularly helpful when focusing through narrow gaps, such as when trying to focus on a driver's eyes through a helmet.

While these XS points offer superior precision in these situations, their general autofocus performance is slightly less impressive than that of the larger Small points. However, they still perform excellently across most conditions. The autofocus system managed everything I threw at it – strong backlighting, dark conditions, and even the extremely bright laser lights used in modern race cars – without significant issues.

In-use experience

So, what is the camera like to actually use? As expected, the autofocus is exceptional – super-fast and nearly 100% accurate. The viewfinder is bright, with excellent detail in both shadows and highlights. Its high resolution makes manual focus achievable, which is a nice bonus.

The larger body provides a significant upgrade in comfort, especially for extended shooting sessions. The changes around the top of the camera, particularly around the shutter release, contribute to a more ergonomic design. Despite the new larger body, the weight increase is minimal – less than 10g over the old A1. For existing Sony users, all the controls are intuitive and easily accessible, while newcomers from Canon or Nikon will no longer find the body ergonomics a deterrent.

The improved in-body stabilisation, now claimed to offer up to 8.5 stops (up from 5.5 stops on the A1), is noticeable, especially when paired with modern lenses like the FE 70-200mm F2.8 GM II. It's also more effective at handling high-frequency vibrations, such as those experienced when shooting from a moving vehicle – a notable improvement over older models that struggled in this area.

In terms of hardware changes, there are not many. The A1 II continues to feature dual CFexpress Type A card slots, which also support SD cards – this provides a clear advantage over Canon's CFexpress Type B. However, it's surprising that Sony hasn't upgraded these slots to

the newer CFexpress 4.0 Type A standard, which doubles the read/write speeds from the 900Mbps of CFexpress 2.0 to 1800Mbps. That said, CFexpress 4.0 cards are backwards compatible, so while the camera doesn't benefit from the speed boost, you can still take advantage of their faster download speeds when copying files to your computer.

The A1 II maintains a small form-factor, so you'll need to add a battery grip if you want a vertical grip. A notable change when using a grip with two batteries is the way the camera depletes them. Rather than using one battery at a time, the camera now draws evenly from both. This means that while you might previously have only needed to replace one battery to bring your camera back to two full batteries, now you will need to replace both of them.

Sony has partially addressed this issue by including a dual charger, which uses a USB-C power source – great news in the battle to reduce the number of cables you need to carry. You can also charge the camera directly through its USB-C port, which is a handy feature (although not new on the A1 II). However, the previous system of using batteries one at a time was better for preserving battery life by limiting the number of charge cycles.

On the plus side, the A1 II uses the same FZ100 batteries as the A7, A9, and A1 series, meaning no new purchases are needed. The battery life remains excellent, with two batteries being more than enough for a full day's shoot, depending on your usage of Bluetooth/Wi-Fi.

Another small but useful addition is the new extended eyecup, included in addition to the standard one from older cameras. This eyecup extends outward, offering more comfort and better shielding from ambient light. While it doesn't fit quite as snugly as some aftermarket options, it's a noticeable improvement over the original and provides more comfort for long shooting sessions.

When it comes to image quality, the A1 II delivers as expected. The noise control is excellent, especially for such a high-resolution camera. It's slightly improved over the original A1, though not dramatically. As my work in motorsport doesn't require 50MP resolution, I typically shoot at 21MP instead. This reduction in resolution has no noticeable impact on image quality but makes the files easier to handle, store, and ingest.

It is worth a quick point on rolling shutter – an artefact that occurs when you shoot with the camera's electronic shutter when photographing fast-moving subjects, resulting in balls turning oblong, golf clubs looking bent, or cars looking like they're falling over. Whilst the A9 III uses a global shutter so does not suffer from this at all, the A1 II uses a conventionally-read stacked CMOS sensor which does show some rolling shutter. However, it is so negligible that you would be very hard pressed to notice it and I really wouldn't consider this to be an 'issue'.

Conclusion

Drawing a conclusion on the Sony Alpha A1 II largely depends on your individual needs and the current camera gear you're using. If you're looking for a high-resolution professional camera, this body should definitely be considered. It's immensely capable, and Sony's ergonomic improvements make it far more comfortable for long shoots.

Its biggest competitor is the older A1, which is still available new and typically priced around £1,300 less. It offers about 90% of the same features, making it a great-value proposition.

In motorsport, the term 'marginal gains' is used to describe making numerous small improvements across many areas to achieve significant overall benefits. I believe this is the philosophy behind the Sony A1 II – a swivelling screen, better weather-sealing, a better eyepiece, an extra custom button, and faster subject autofocus. While none of these improvements are worth £1,300 on their own, together they add up to a much more refined and capable camera. For me, the A1 Mark II is the best camera I have ever used.

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A driver portrait, shot through the car's windscreen
Sony A1 II, Sony FE 50mm F1.4 GM, 1/800sec at f/1.4, ISO 500

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"This feature alone (Glasses Reflection Remover) would pay for the upgrade after repairing just a couple of shots spoiled by the reflections in a subject's glasses, mainly in time-saving."
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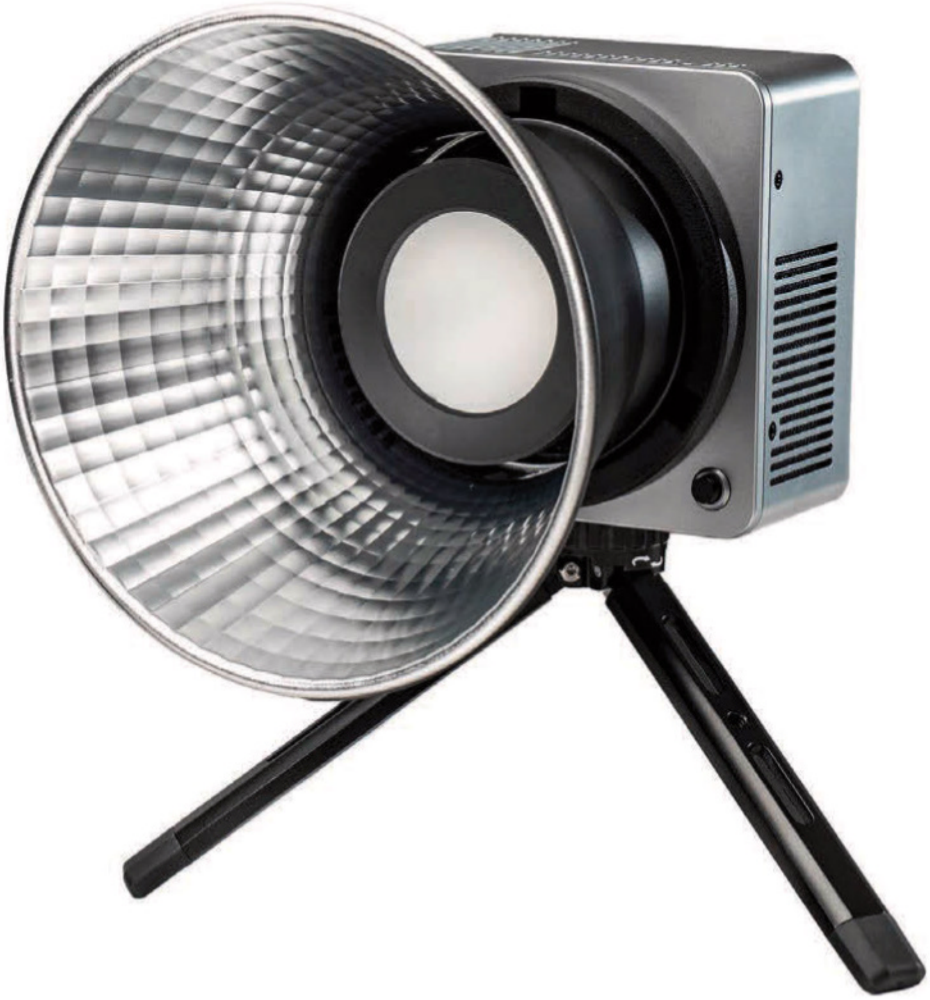


Massive colour range
A total of eight modes are on board for controlling colour and Kelvin temperatures between 2500K and 7500K.

Built-in 'gels'
Colour effects that emulate the colours produced by numbered Lee and Rosco gels are built in.

App control
Wireless control via the Neewer app brings a nicer interface as well as the ability to colour-match objects and other lights.

Neewer HB80C RGB COB LED light

Neewer's latest 80W multi-coloured LED light offers over an hour of full power light from its internal battery, a host of features and exceptional value for money, says **Damien Demolder**

At a glance

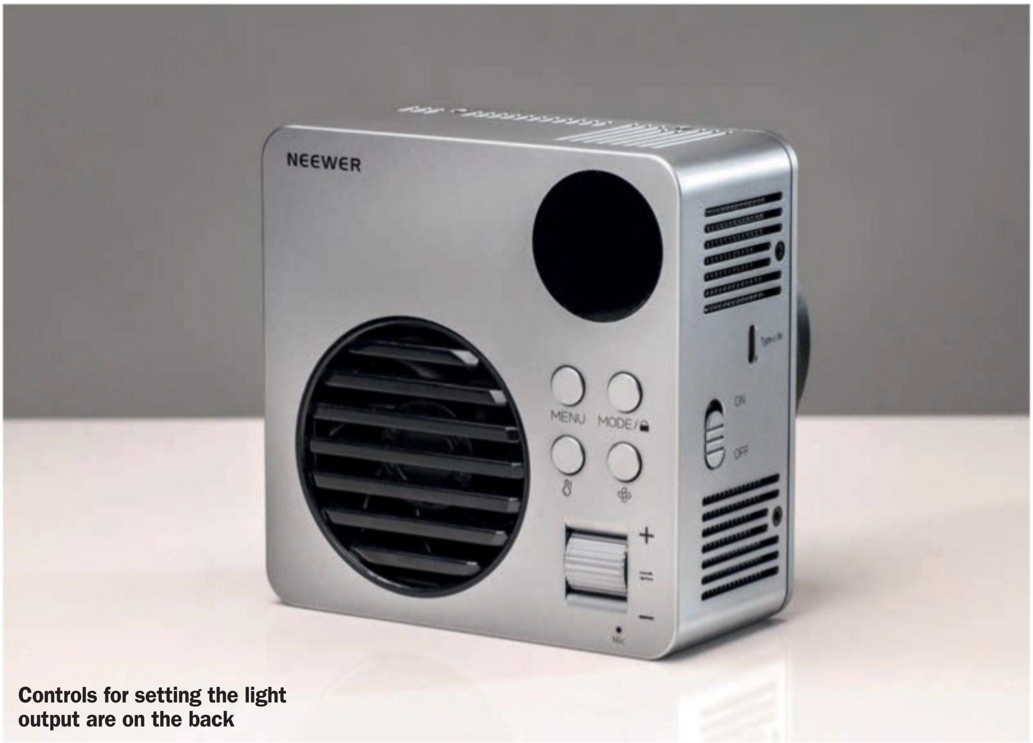
£250

- 80W RGBWW LED light
- Built-in battery
- Bowens mount
- Plenty of external power options
- Nicely made
- uk.neewer.com

LED lights for photography and videography have come a very long way in their relatively short lifetime, with this Neewer HB80C head somewhat embodying all that progress in a single entity. Not only does it cost dramatically less than a similar light would have just five years ago, it offers us an immense range of colours via its red, green and blue little diodes, that can be mixed with the effect of an almost endless number of gels at the press of a button and a turn of a dial. Designed to be used in the studio or out on location, the '80W' it draws can be provided either directly from the wall, from its own internal battery or from an external power pack. It's small too, and it looks quite nice – much in the style of Neewer's Q4 flash unit that we reviewed in AP 8 April 2025.

Features

The Neewer HB80C is a 72W LED light that uses a RGBWW diode array to offer a wide range of colour temperatures and colour mixes for lighting in still or moving photography. In its bi-colour CCT (Correlated Colour Temperature) mode for emulating daylight and tungsten-type lighting with Kelvin measurements, the light can cover temperatures from a warm 2500K up to a



Controls for setting the light output are on the back

remarkably chilly 7500K. Unusually for a light in this price range, we also get green/magenta tuning of -50 to +50.

In addition, as you'd expect for an RGBWW light, we also have the chance to control colours in HSI (Hue, Saturation, Intensity) mode or to select the exact mix of red/green/blue/cool white/warm white the HB80C is putting out. The head allows colour selection using XY coordinates with an intensity scale for accurate repeatability and multi-head matching, and we have a comprehensive collection of numbered settings that emulate the Lee and Rosco coloured gel sets. No one will be able to complain there isn't enough choice.

A total of 18 special effects are available that include the usual lightning effects, police lights, explosions, flash flashes, fireworks and a mode that emulates the look of the light coming from a TV screen.

A pretty significant feature of this light is that it has an internal battery that can power the light when you are on location. With a capacity of 5000mAh this internal power source isn't going to keep the fires burning all day, but Neewer says we should get 70 minutes with the light running at full power or 95 minutes in the 'mute' mode in which the power drops slightly so the fan can run silently. When the built-in battery runs out we can run the light from an external source via the USB-C port. A powerful phone charger will do the job, as will a PD powerbank or V-Lock battery. This is also how we charge the internal battery – a process that takes about two hours with a 65W power supply.

A standard tripod thread is found on the base

Usefully the light, in common with most lower-cost lights and flashes these days, has a Bowens S mount for accessories such as softboxes and dishes. The head comes with a standard 7in reflector, the inside of which is marked with raised shiny facets that are designed to maximise the intensity of light leaving the dish. Neewer says we should expect to measure 10,400lux at a distance of 1m with this reflector in place and with the colour temperature set to 4400K.

The head comes with 2.4GHz wireless control so it can be controlled via the Neewer app, but also so the light can be grouped with other similar lights via a 0-99 channel system.

Quite compact and with an unusual upright design, the Neewer HB80C measures approximately 130x130x110mm and weighs 1,215g without the reflector.

In use

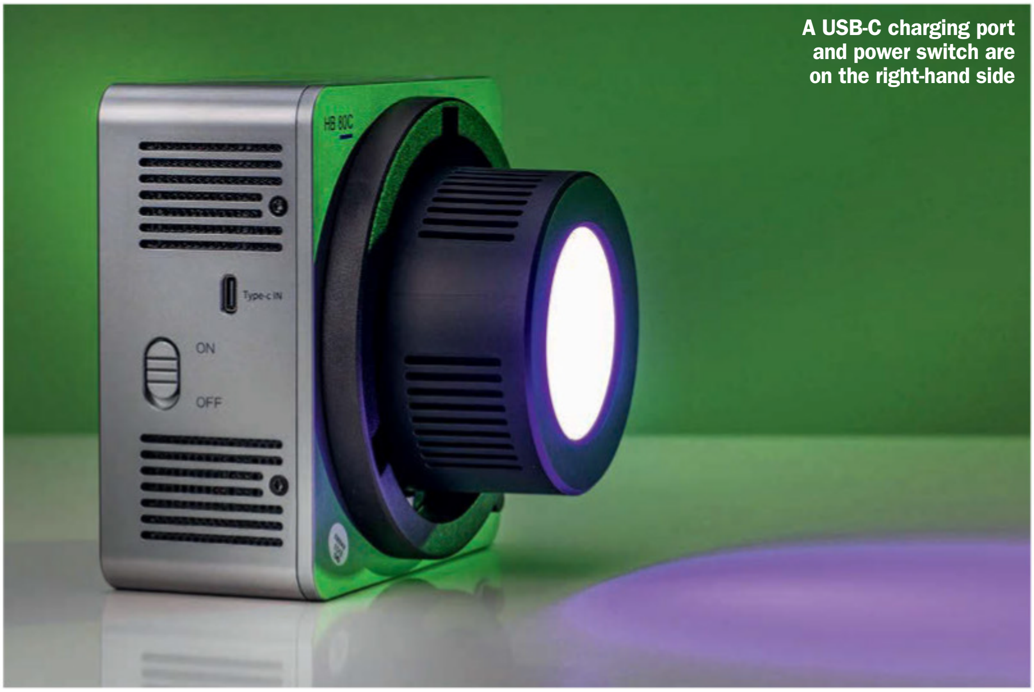
The Neewer HB80C feels quite solid and somewhat better made than many other lower-cost lighting heads. Despite being full of fan vents the casing seems robust and protective, and as though it will survive years of regular handling and knocks. For mounting we get a single 1/4in 20 screw hole that has a pair of anti-rotation dimples either side that correspond to the pins on the supplied mini-tripod/handle. Supplied in the kit is a second mounting accessory in the form of a light stand adapter that features a hinge, for angling the head, and an umbrella slot.

There are vents on every face of the body other than the front, and further vents about the housing for the diffuser that screws into the front of the light. This diffuser helps the light avoid the multiple shadows we often see from LED lights, and is designed to make the coverage more even and attractive.

All the control tools the light offers are clustered on the rear panel. We have four buttons to open the menu, switch between modes, check the temperature and adjust the fan speed. The mode button will certainly be the busier as the other three have only one or two jobs compared to its eight options.

To navigate we have a rolling dial that helps us scroll through options and which presses in so we can make selections. As is sometimes the case, a slow turn of the roller gives us small incremental changes while a quick spin lets us jump some. In some modes too, a press will give us pre-defined leaps – from daylight to tungsten balances, for example. There is quite a lot of clicking and scrolling involved when we shift from one way of working to the next, but not so much that it becomes a drag.

All of these changes can be tracked on the HB80C's rear screen. It's a colour screen and designed as a disc to match the shape of the rear fan vents. It is



A USB-C charging port and power switch are on the right-hand side

quite small but does the job as well as we need, and displays its information clearly whether we are indoors or out.

Wireless control

It's almost essential to have an app for your LED light these days, since they add remote control, as well as very often a much better interface than the light itself. Neewer has a bit of a magic app that covers a wide range of its products, so you only need the one app for your lights, slider, tubes, teleprompter etc. When connected to the HB80C we can control all the regular settings in the light via our phone using a nice clear design on a screen as bright, large and clear as your phone or tablet processes.

Additional features the app brings to the HB80C include the ability to sample the colour of another light source so the HB80C can match it, and the ability to read colours from objects and match those too.

The app can remember colours so we can save favourites, and by linking multiple units we can control sets of lights very easily. A favourite feature is the ability to make the light pulse in time with music – handy should you find yourself working in a disco.

Performance

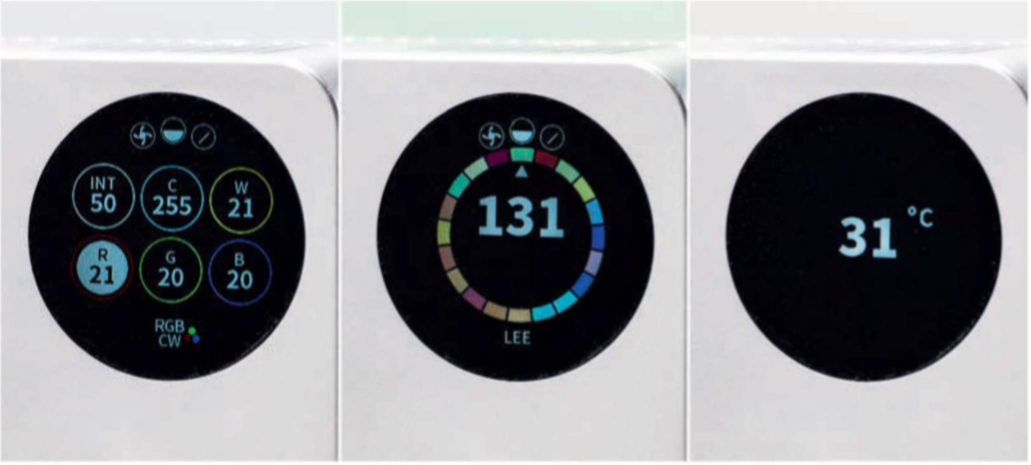
This isn't a dramatically powerful light, and while it is convenient to use outside because of its battery, don't expect to be able to overpower the sun with it. On the brightest setting it will be good for filling shadows on a sunny day, and on a cloudy day for creating some highlights. Indoors you'll get more impact from it, and if you are happy to shoot wide open or with a high ISO setting, it can be used very happily as a main light.

In my tests I got f/4 at 1/125sec and ISO 400 with the light set to 5200K and positioned 2m from the lightmeter, with the supplied reflector dish and the diffuser fitted. With the light at 1m that reading goes up to f/8 – which is more than usable, even with a softbox knocking off a stop or so. Removing the screw-on diffuser will add about a stop to the intensity – useful when bouncing the light, or working with a softbox or beauty dish.

If you are on a tripod you can use a longer shutter to push the aperture or bring down the ISO. Shooting with the 3200K setting will cost just 2/10th of a stop, and using the pure colour modes will drop the power by no more than half a stop. It's nice that the power doesn't fall off dramatically when the RGB diodes are doing the work, as can sometimes be the case.

Conclusion

I have to say I'm rather enamoured by the recent surge of RGB LED lights, as so many offer something we couldn't easily afford only a few years ago. While some are not especially well featured or especially well made, this Neewer HB80C falls firmly into a different category. It offers a great range of modes and options, and is built to a more-than-adequate standard. I like that there's a battery inside, although a little more capacity would mean we didn't need back-up power for shoots of more than an hour. But we should remember this is a light that costs much less than we have a right to expect for what we get in return. Even if there were no battery involved this would be a very well-priced light, and one that studio shooters will be very happy with.



Lighting colour and intensity can be set using RGBWW, gel, or colour temperature controls

Amateur Photographer Testbench Recommended ★★★★½

For and against

- ✚ Great price for feature-set
- ✚ Easy to use
- ✚ Good to have an internal battery
- ✚ Bright enough for indoor or overcast day use
- ✚ Nicely made
- ✚ Good app
- − Rear monitor could be bigger
- − Battery makes it a bit heavy

Vanguard Alta Pro 3VLT 235AV 12

Andy Westlake tests a lightweight and portable video tripod

● £270 ● vanguardworld.com

I've tested any number of lightweight travel tripods in the past, but this design from Vanguard is a bit different. With a slimline travel-friendly design, integrated levelling base, and a pan-and-tilt head included in the kit, it's primarily designed for video. You could use the leg-set for photography, but you'd probably want a different head.

This tripod uses 5-section twist-lock legs with no centre column, which allows it to fold down to just 6cm in diameter. It achieves a very useful 148cm maximum height, which puts the camera close to eye level for me as a six-footer. That's equally valuable when shooting using a viewfinder, as it is for recording a presenter talking to camera.

You get three leg angles which enable shooting as low as 19.5cm, set using large buttons at the top of each leg. There's a rubber grip for carrying the tripod in cold weather, when bare metal can be distinctly uncomfortable to hold. You also get a high-quality padded carrying case.

One feature you won't generally see in photo tripods is the integrated bowl, with its own bubble level. This allows you to set the head straight and level when shooting on uneven ground.

Vanguard includes a compact VEO PV-12 head in the kit. This has separately locking pan and tilt movements and is counterbalanced so that when you tilt the camera up or down, it will try to return to level. Its pan handle folds down neatly for transport, too. Note, though, that you can't flip the camera up for recording vertical videos.

I've tested the tripod using cameras of various sizes, and unsurprisingly, it's happiest with relatively lightweight setups up to about 1.3kg, giving nice smooth panning. But the head gets progressively 'stickier' with heavier kit. What it really doesn't like is even a moderately large lens sticking out the front, such as a 24-70mm f/2.8 or 24-105mm f/4. But you can mitigate this to an extent by using a long plate to balance the weight of the camera and lens over the top of the head. It's not a problem at all if you're leaving the camera static.

Verdict

If you primarily shoot video and would like a lightweight tripod with a suitable head, then the Vanguard Alta Pro 3VLT 235AV 12 is definitely worth considering. Just be aware of its limitations when using heavier kit.

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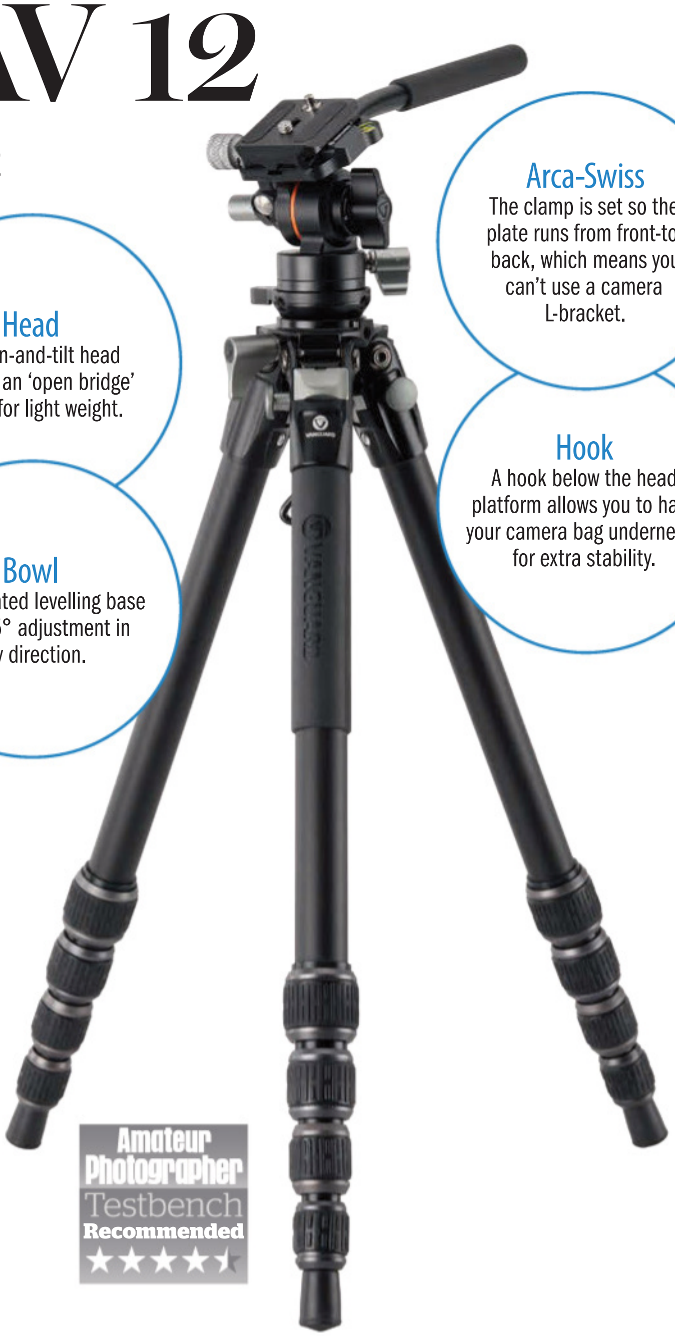


Head
The pan-and-tilt head employs an 'open bridge' design for light weight.

Bowl
An integrated levelling base gives 15° adjustment in any direction.

Arca-Swiss
The clamp is set so the plate runs from front-to-back, which means you can't use a camera L-bracket.

Hook
A hook below the head platform allows you to hang your camera bag underneath for extra stability.

Amateur Photographer Testbench Recommended ★★★★½

At a glance

- 5-section aluminium legs
- Pan-and-tilt head
- 148cm maximum height
- 54cm folded length
- 1,235g weight
- 5kg rated load

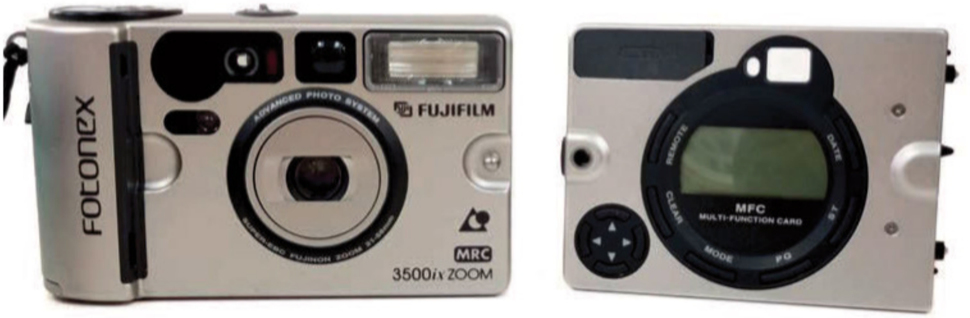
ALTA PRO 3VLT VARIANTS

Vanguard offers four versions of this tripod. You can get either aluminium or carbon-fibre legs, with the latter 235CV versions weighing 80g less but costing £80 more. There's also a choice of open-bridge or closed-bridge heads; the price is the same, but the closed-bridge option (right) is 35g heavier.

Tony Kemplen on the ...

Fujifilm Fotonex 3500ix Zoom

A fully automatic compact zoom APS camera that has an unusual feature



The Fotonex 3500ix with its unique removable multi-function card

The popularity of photography as a pastime gradually increased in the years following Fox Talbot's invention of the negative-positive process in 1835. In the late 1880s, the introduction of flexible film to replace heavy and fragile glass plates saw a mushrooming in this interest, and photography became affordable to the masses. As technology improved and evolved, numerous film formats emerged, but by the middle of the 20th century the market was dominated by 120 rollfilm and 35mm cassettes. Once-popular formats, such as 127, 126 Instamatic and 110, fell into decline along with the cameras that used them.

Most obsolete-format cameras can still be used with a little ingenuity, but two formats – Disc film and APS – are not amenable to DIY hacks. So as the remaining long-expired stock of these films is used up, the cameras will fall silent forever.

I've decided to use as many APS cameras as I can in 2025 as I've got a small stock of film left. You can still find some on eBay, though you're taking a gamble when it comes to quality.

As with other film formats, there are APS cameras that cover a range of sophistications. This format was never intended for the professional market, but there are a handful of fully featured APS SLRs. There are relatively few ultra-basic models, with most, like this Fotonex 3500ix Zoom, falling into the category of fully automatic compact zoom cameras.

An unusual feature of this model is the multi-function card or MFC, which doubles as a lens cap. Before you can take a photo you have to fully detach the card, and mount it on the back of the camera, which doesn't take long, but is a bit fiddly. The fear of dropping the panel is ever-present, and if you lose it, you're left with very basic functionality, as all the important functions can only be set using it. I didn't warm to this design, and in practice I found that I'd leave the panel on the back when I was out and about, thus negating the protective function it was designed to fulfil.

A major selling point of APS was the ability to shoot three different aspect ratios on the same film, and have appropriate sized prints made automatically by the lab. The film itself had a magnetic coating onto which was written information about the chosen aspect ratio and sometimes other data. With some models it was even possible, at the time of shooting, to choose how many prints of each frame you would like to order. In reality every shot exposed the whole area of the negative, and any cropping was applied at the printing stage, with the machinery reading the format from the magnetic data.

It's becoming a bit of a personal cliché for me, but I like to include the distinctive edge markings of APS films in my compositions. The shadow selfie below was taken in the low winter sun at the Hepworth Gallery in Wakefield, West Yorkshire.

See more of Tony's photos on **Instagram @tonykemplen** or at **flickr.com/tony_kemplen**

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Charlie Waite

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LETTER OF THE WEEK

Manual labour

I have just bought an 'entry level' Canon EOS R50 and the online manual is 812 pages long. How can that possibly make sense?

I have been taking photos since primary school when my dad (a keen photographer and AP reader) bought me a second-hand box camera. Post processing was always an evening in our darkroom. I have owned many cameras over 65+ years of amateur photography, and with a few reservations I recently traded my Canon EOS 6D in for an R50. It works fine with all my lenses and is light as a feather, even with the added adapter. It takes subjectively better photos than almost all the earlier cameras I've owned. I don't need 99% of the features, just control over aperture, ISO and shutter speed.

I use it exactly like all my previous cameras. I don't shoot video. I don't use scene modes etc. I don't see why a 'basic' or 'beginner' camera needs 800+ pages of instructions.

The Canon EOS R50: relatively small camera, relatively big online manual!

Martyn Uttley

Modern digital cameras are complicated beasts, even ones pitched at new photographers, so Canon would argue it's obliged to explain all the features to keep every customer happy (possibly in umpteen languages). If you are getting good results with the R50, that's great – but it's still worth reading up on more advanced features, particularly in regard to autofocus.

Win! SAMSUNG A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

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LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Screw 'em!

I use my travel camera for all my European travel (mostly France and the UK) because it offers me something my phone doesn't: a chance to frame my pictures in a variety of ways. I travel light (think carry-on and small over-the-shoulder man bag) for 45 days so it makes no sense to carry a DSLR camera with a huge lens. My phone gets used for what it does best: phone calls and texts. For photographs, I turn to my camera: it's small and light and versatile. Screw Facebook and Instagram; if people want to travel or see pretty pictures, let 'em spend the money and time and shoot their own.

John Pool, Idaho

Smartphones have dented conventional camera sales, but compacts like Fujifilm's X100VI are still global hits

Your pungent comments made us chuckle. Camera makers are working overtime to persuade smartphone users to 'upgrade,' and the continued success of some compacts suggests not every photographer wants their phone to do everything. But lots of photographers now love using smartphones, too. Each to their own.

Glass in the garden

Recently, you reviewed *How to Photograph Gardens* by Jason Ingram. I bought a copy and have now read it carefully. The pictures are excellent and the book is full of useful tips in print. For me, they are, zoom lenses with a constant aperture throughout the zoom range are the best option, and I recommend spend your money on glass not camera bodies. You cannot keep up with camera technology!

Mike Hemming

Nikon Zfc: whither art thou?

Has *Amateur Photographer* done a test of the Nikon Zfc and if so, where can I buy a copy?

Ray Carter

Yes, you can order a back issue at bit.ly/nikonzfcAP. Please note that many of our recent camera reviews are also on our website, amateurphotographer.com. Search for the Nikon Zfc in the search bar at the top.

THIS WEEK WE ASKED...

What's a photography tip you wish you'd known when you first started?

You said...

Paul Russell
Spend some time with 50mm equiv. You'll master depth of field and perspective, giving you a solid grounding to see what interests you before you expand your kit.

Sara Bruce @WeatherJinxer
That photography, just like any art, is subjective and to see progress look at from where you first started compared to where you are now today. You may not think you've progressed, but you'd be surprised.

Barry Alan
Get it right in camera to avoid slaving over a hot computer!

Imagery by Charly @ImagerybyCharly
Slow down, breathe, curb your eagerness to find what's not there, take the time to view different compositions, less is usually better than more, and learn to walk away without taking a single shot.

Donna Shoots People
How to set up my camera with my flash gun. It took me quite a few years to figure it out and in one day it was almost as if a voice explained it to me. I just knew and set up the flash and camera and just did it. It was such an a-ha moment.

Brick Cop© @Brick_Cop
Be patient, lie on the floor to get the right angle, the results are worth it.

David Schmid @dschmidphoto
Focus on capturing the moment rather than the perfect composition.

Andy McDonald
Find which subject you like and focus (pun intended) on it.

Craig Burlette
Realizing the 'rules' are not rules at all.

Mark Buckley
Your 50mm reversed is a close-up lens, your 28mm reversed is a macro lens.

Graham Parry
Remember to rewind the film before opening the back…

Caryl Beach
Be selective in what you snap – less is more.

Paul Way
Buy the best memory card you can afford. Learn the triangle.

Ken Cubbon
Buy a full-frame sensor camera.

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Leica revives the zoom compact – but can it challenge the Fujifilm X100VI?
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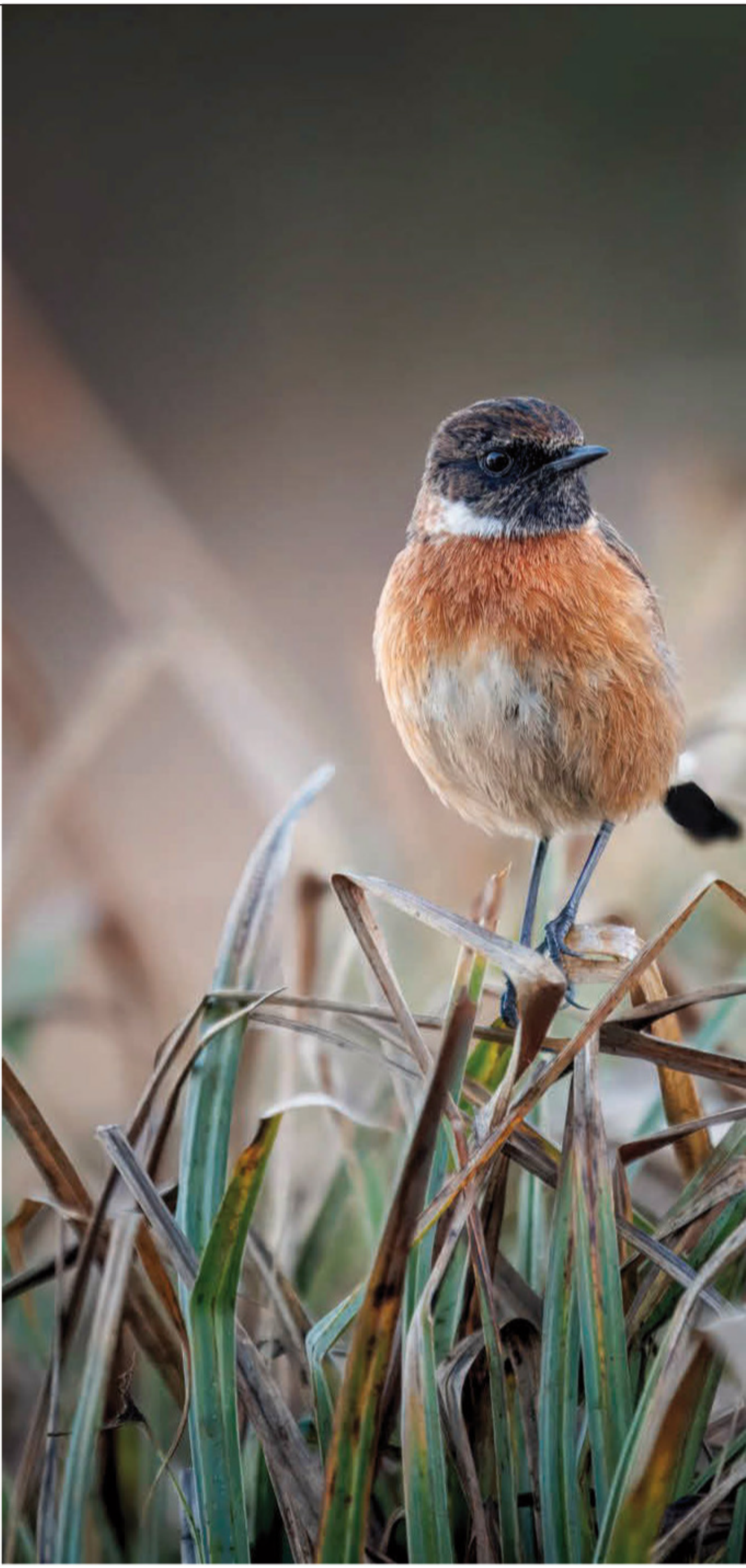
Stonechat at Sunrise
by Gareth Clifford

Canon EOS R6 Mark II, Canon EF 70-200mm f/2.8L IS USM II + Canon Extender EF 1.4x III, 1/2000sec at f/4, ISO 4000, 280mm

'Taken on a cold icy January morning, this stonechat took a perch on the reeds in front of me. I was low to the frozen water of the pond and used the soft light of the rising sun to make the most of this scene.'

Instagram: @gareth_clifford_photography
Website: www.garethcliffordphotography.com



Rossall Point Watch
by Zoe Hodkinson

Fujifilm X-T2, 21mm, 1/1500sec at f/7.1, ISO 1000

‘This photo was taken at Rossall Point, in Fleetwood, Lancashire. Edited in Lightroom for mobile and Snapseed.’
Instagram: @zoe_louise_photography

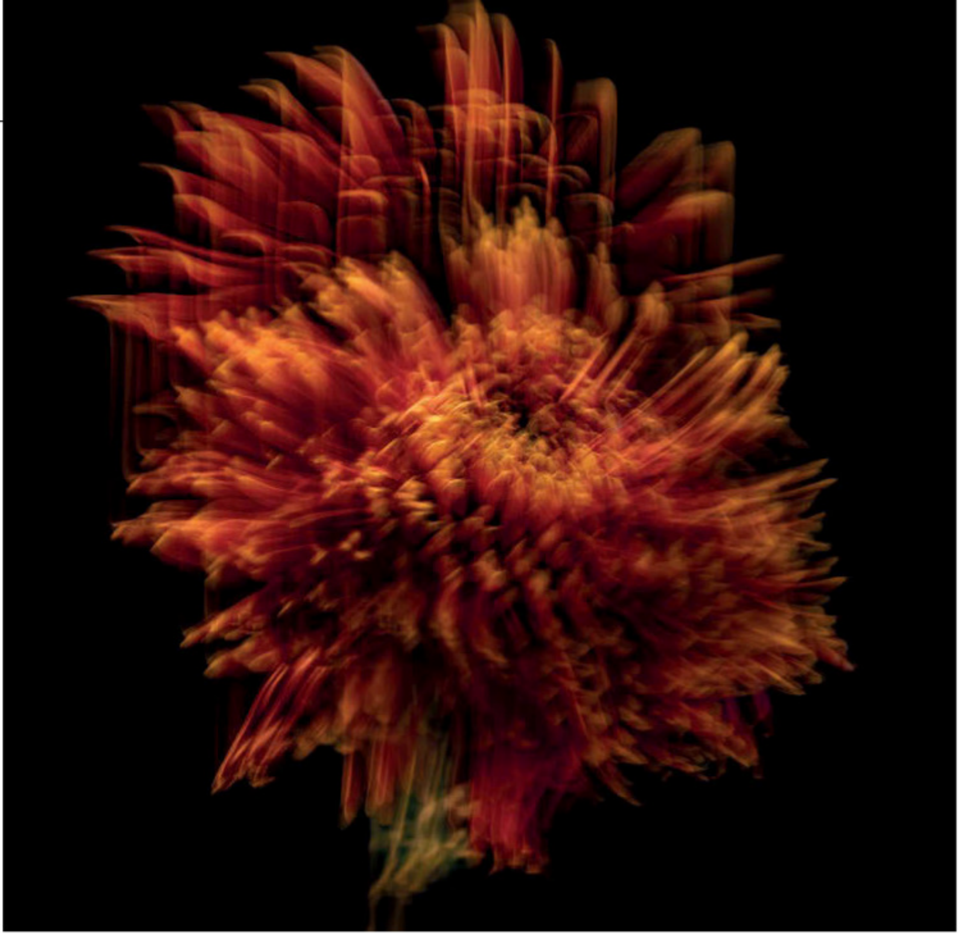
It's good to share

Ephemeral Blossom Spirits
by Carla Strauss

Canon EOS R5, Canon RF100-500mm f/4.5-7.1 L IS USM, 0.8sec at f/9, ISO 100

'Utilising Intentional Camera Movement, this image transcends the mere subject to highlight its intrinsic qualities. The technique transforms a simple flower into a dynamic, vibrant memory trigger. By capturing movement, I aim to evoke personal connections and emotions that viewers may associate with the subject, creating a unique visual experience.'

Instagram: @icm_vibes



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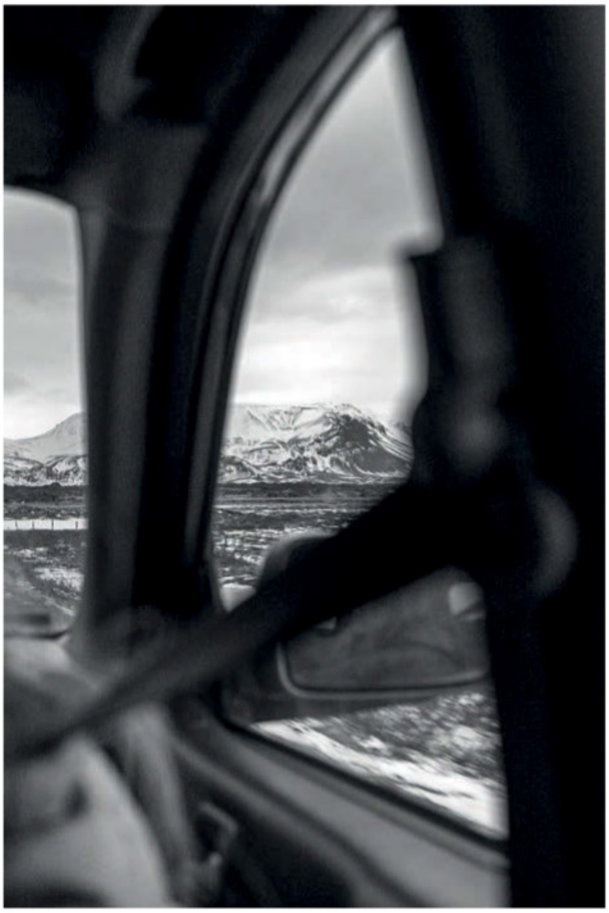

Silent Storyteller
by Kristína Marošiová

Fujifilm X-Pro 3, XF 18-55mm f2.8-4, 1/125 sec at f/4.5, ISO 800

'Dropped into Iceland with a few friends – just a couple of days, barely enough to scratch the surface. Loose plans, short trips. Chasing hot springs, hunting the aurora, letting the road decide. The car hums beneath us, the seatbelt tight against my chest. Outside, a snow-draped mountain looms, framed perfectly in the window and side mirror – just another fleeting postcard, if you know where to look. Iceland doesn't care if we're here. It just is – vast, untamed, indifferent. A silent reminder that the world is bigger, wilder, and it never waits.'

Instagram: @kristina.marosiova
Website: kristinamarosiova.com

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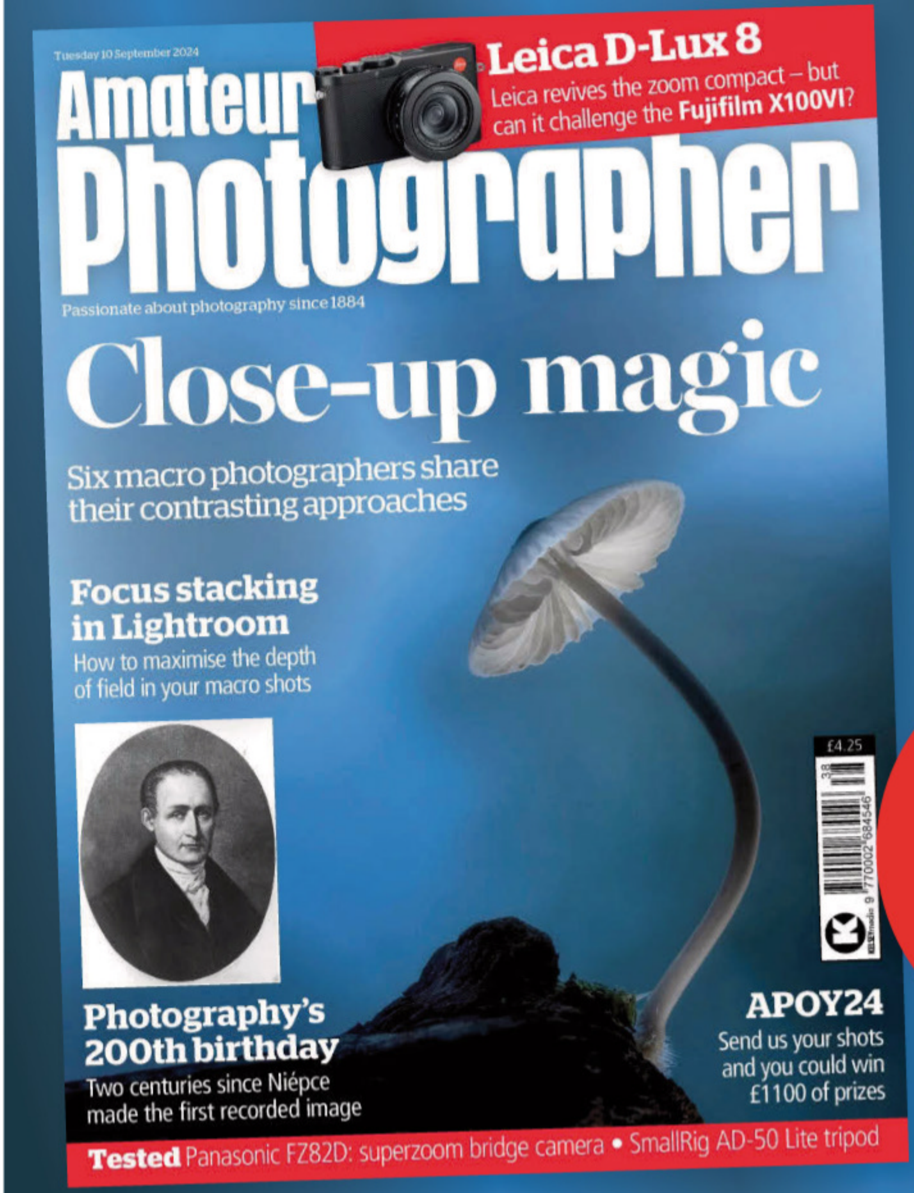
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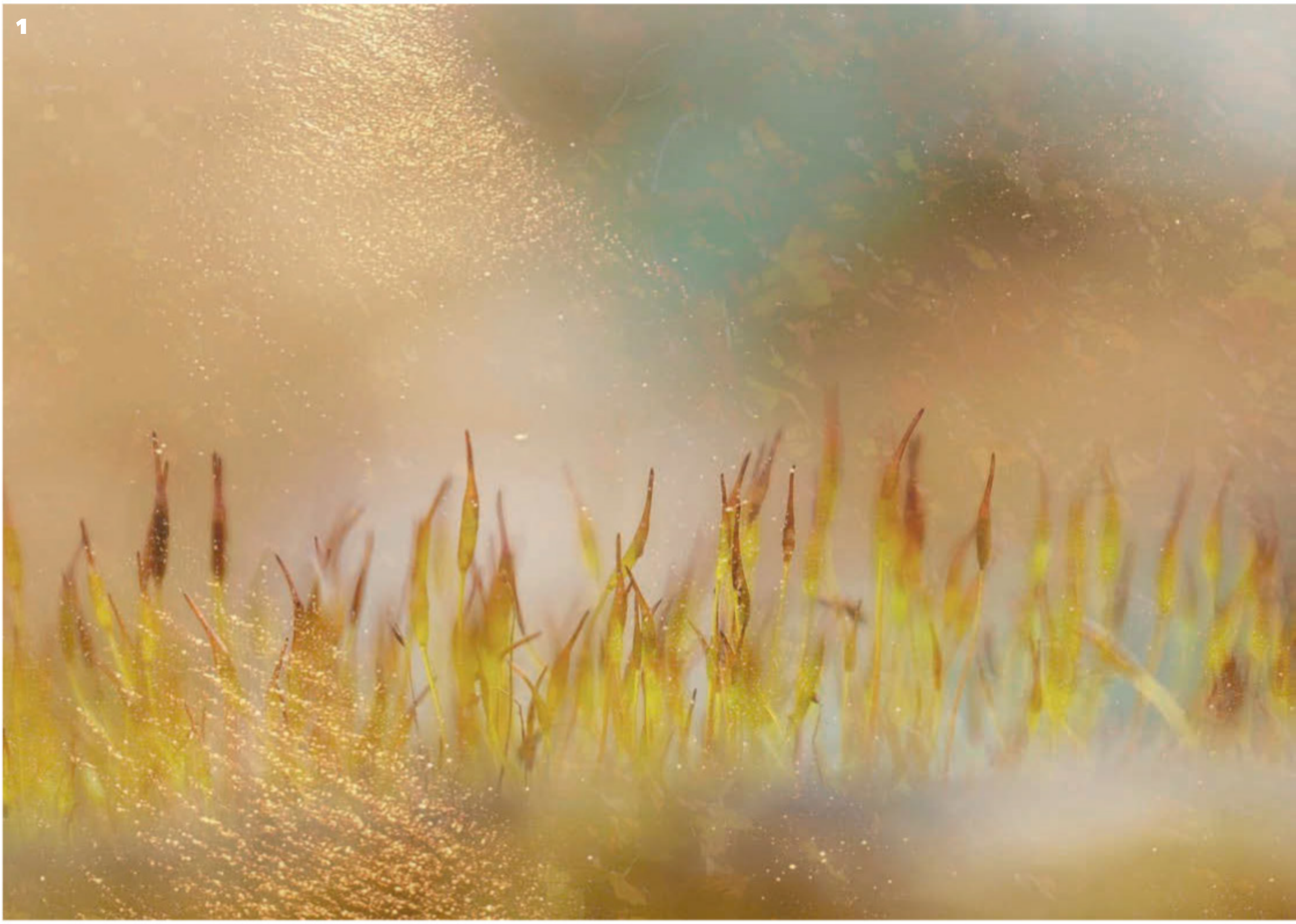
Spotlight on readers' excellent images and how they captured them



Glitter

1 I took this close up of moss at RHS Wisley rock garden. Zooming in close, it appeared like a magical fantasy world. I layered the image with autumn leaves and glittering sand as a sprinkling of fairy dust!
Fujifilm X-T5, Fujifilm XF 18-135mm, 1/300sec at f/5.6, ISO 200

Julie Spokes, Gloucestershire

About Julie
Julie is a member of SheClicks. See more of her work at Instagram/julie_spokes

How did you get into photography?
I've been interested in photography since the age of six – seeing exotic photos from around the world, and wanting to use my dad's very interesting-looking cameras!

What do you love about photography?
To me, photography represents total relaxation and creative freedom. I love that photography inspires me to spend more healthy time outdoors and allows me to creatively express, in whichever way I want, how I personally view a scene. Everyone sees things in different ways, which is what makes photography so interesting!

Favourite subjects
I like to combine photography with my love of nature. The process of taking photos makes me notice and appreciate my surroundings more, and my interest in nature and wildlife have definitely grown through photography. I find myself looking to visit new places, and enjoy new experiences, making fresh images. So, what started out as nature inspiring me to pick up a camera, has now become a symbiotic relationship with photography encouraging me to experience more of the outdoors. I mostly focus on details and slightly abstract subjects, and so also enjoy a bit of architecture!

How and where do you find inspiration?
I take a mindful approach to photography – the more time I spend photographing, the more opportunities emerge for me to see interesting details, colours and patterns. I also enjoy seeing the work of other photographers and artists, as there is so much diverse creativity to enjoy. Being involved in online photography courses, meeting up with other photographers, and groups such as SheClicks always inspire me.

What was your first camera?

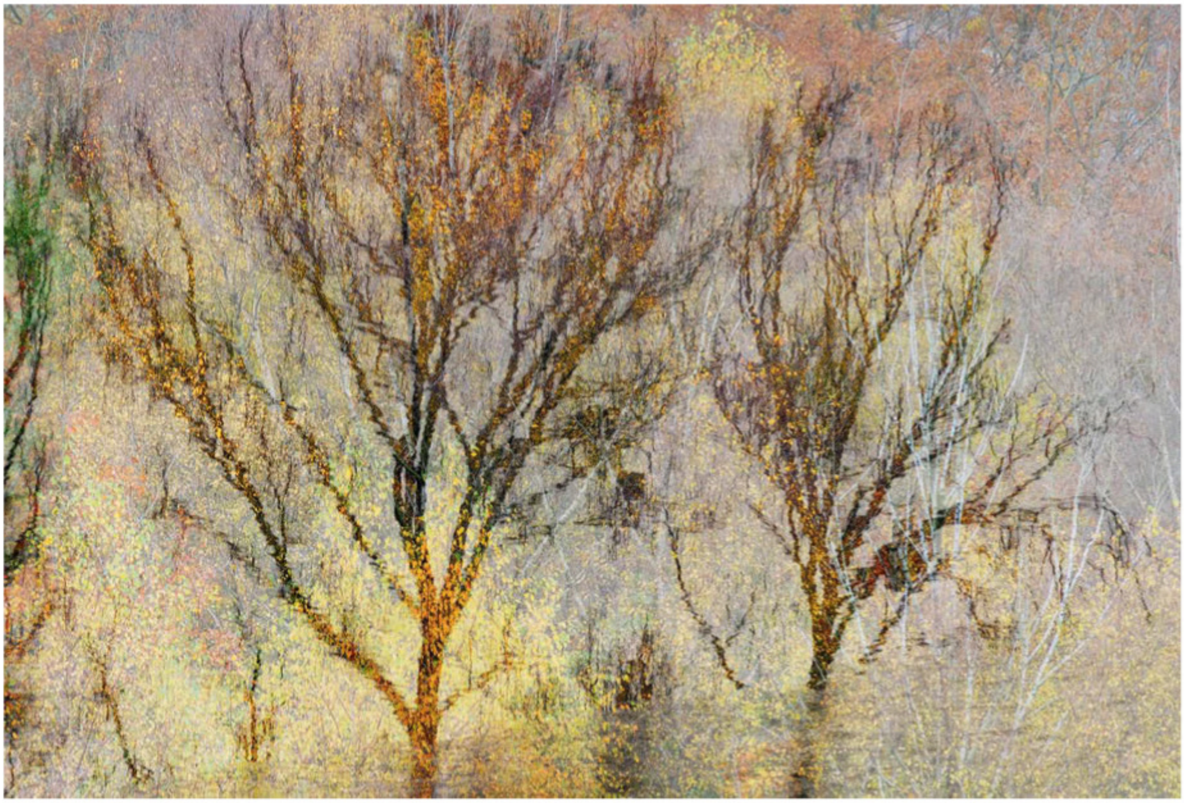
NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

amazinginternet
AWARD-WINNING WEBSITES

Reader Portfolio winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

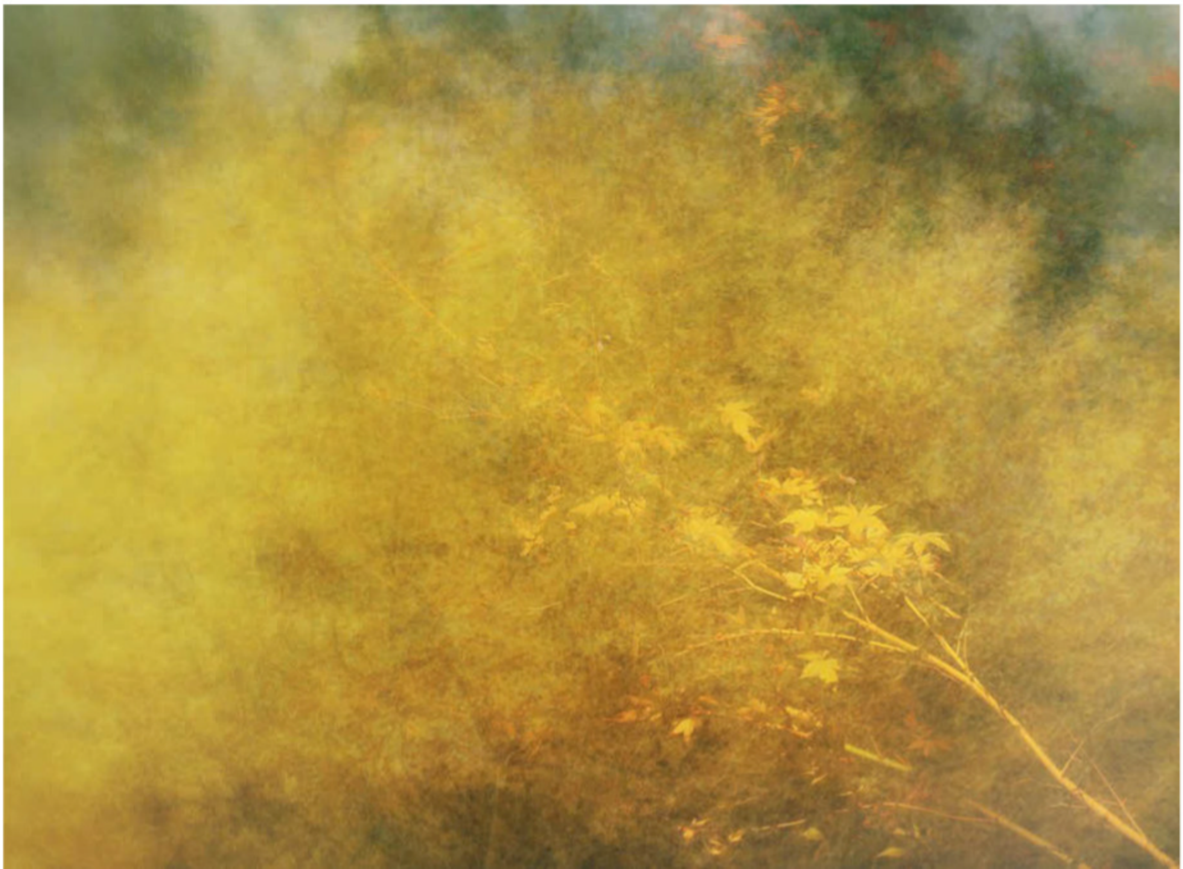
Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. www.amazinginternet.com

Submit your images
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



Shimmer

2 Tree reflections blended with an autumnal scene.
Fujifilm X-H1, Fujifilm XF 18-135mm, 1/110sec at f/9, ISO 400



Gold Dust

3 A Pep Ventosa style autumnal tree provided a backdrop like gold dust for the golden branch.
Fujifilm X-T5, Fujifilm XF 18-135mm, 1/750sec at f/5.6, ISO 125

A Kodak Instamatic 25 which was a great point-and-shoot starter camera, allowing you to concentrate on composition and the moment. The first 'proper' camera I saved up for was a Minolta X-700 SLR, which was very exciting because I could buy extra lenses to use!

Current kit
My main camera is a Fujifilm X-T5 which I use for general and creative photography. The dial layout is really intuitive, and I love the traditional design. I also use a Fujifilm X-H2S for wildlife photography.

Favourite lens
My Fujifilm 18-135mm stays on the camera most of the time, as the zoom range covers most photographic opportunities. Zooming in to 135mm allows me to isolate all the interesting details I enjoy photographing in nature.

Favourite accessory
Vanguard Alta small battery case – it's extremely practical and just big enough for two spare batteries and memory cards. I love things that work well!

Dream purchase
Not really a purchase, but I'd love more spare time to travel and enjoy photography.

What software do you use for editing?
I enjoy the simplicity and accessibility of Snapseed which I use on my iPad.

Favourite photographers
Famous photographers such as Ansel Adams, Edward Weston and Henri Cartier-Bresson. But there are so many wonderful photographers at the moment whose images are inspirational.

Favourite photography books
The Heart of the Photograph by David duChemin.

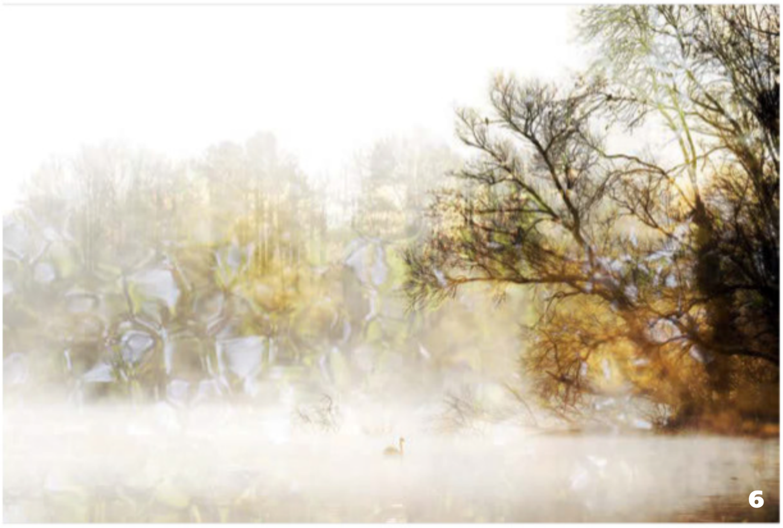
Favourite tips
Spend lots of time photographing what you love, in your own way. You will get to know your subject, and that connection will show in your photographs. Learn the basics but then just enjoy being creative, try new things, and remember that anything is possible!

About your pictures
I'd been thinking for some time about working on a larger creative photographic project, as a progression from taking single images. So last year I decided to sign up to Charlotte Bellamy's year-long project mentoring group, and the course culminated in an online exhibition.

Having been drawn to many golden colours in nature, I titled this project 'Gold'. Gold, the precious metal, has been revered in society as a symbol of wealth and power for thousands of years, yet it is essentially a natural substance freely provided by nature. This project is an appreciation of nature, a celebration of all the opulent golds in nature – from golden leaves to sparkling seas at sunset. The beauty and real value of the natural world are both immeasurable.

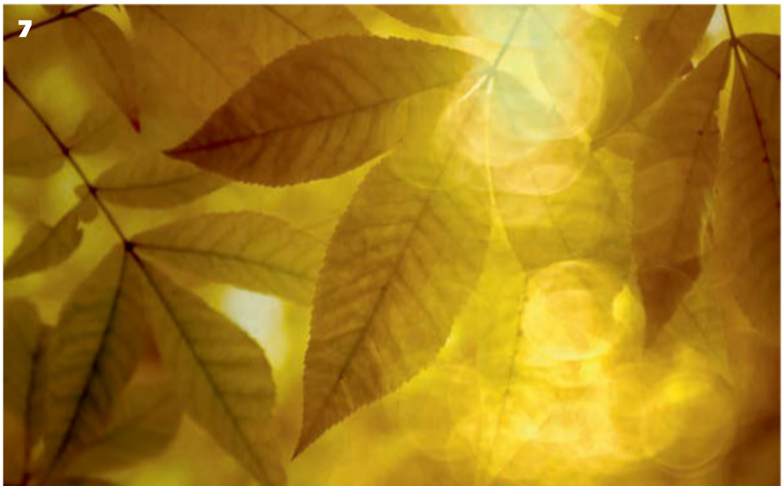
To portray the wealth of nature's golds, I decided to use multiple exposures. I enjoyed adding natural glitter and shimmer to the images, or a hint of gold leaf, like a goldsmith smelting different elements together to form a finished piece. This creative process of layering and blending images gave me a new way of working with the details that I enjoy photographing.

4


6

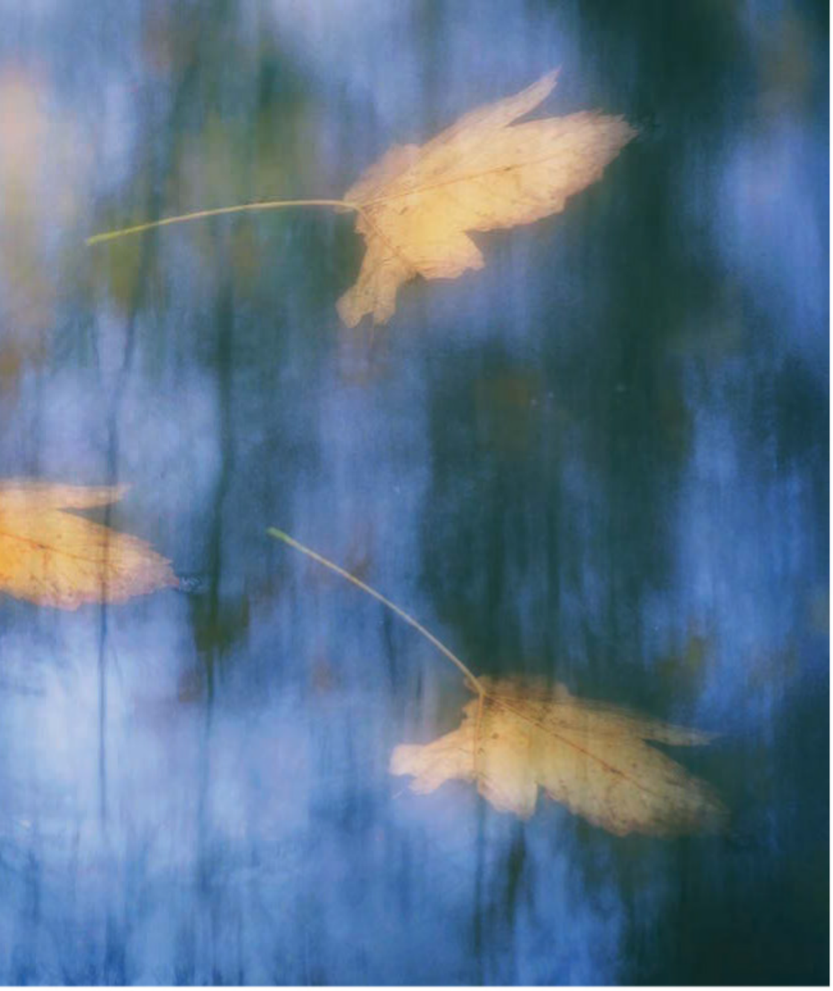
Bejewelled

6 I got up early one morning to find this beautiful misty and serene scene. I layered golden ripples to the black & white image to add areas of translucent jewel-like warmth and depth.
Fujifilm X-H1, Fujifilm XF 18-135mm, 1/220sec at f/11, ISO 200


7

Gold Rings

7 I used a TTArtisan 100mm Bubble Bokeh lens to add golden ring highlights to these bright autumn leaves.
Fujifilm X-T2, Fujifilm XF 18-135mm, 1/110sec at f/5.6, ISO 200



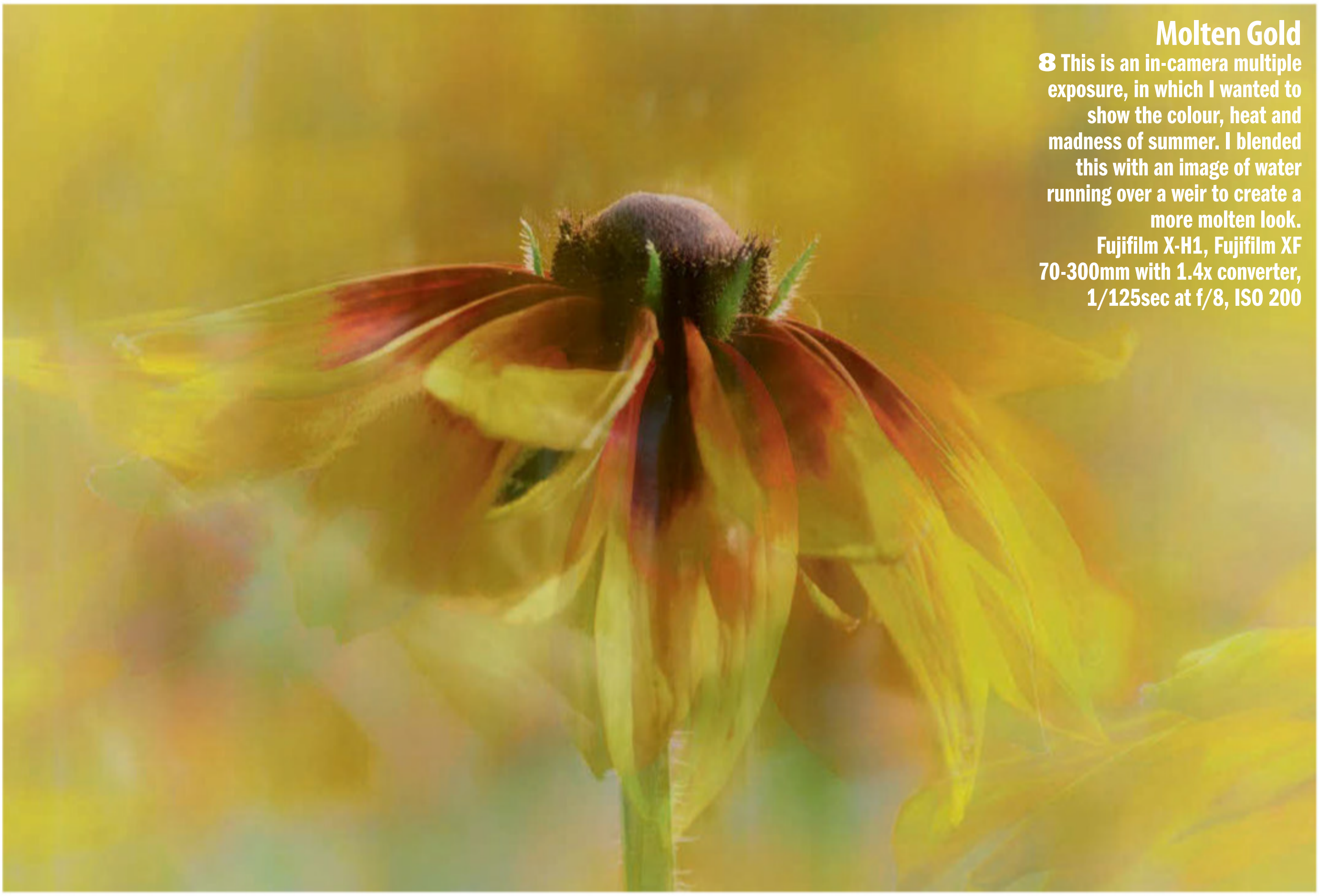
Gold Leaf

4 A slightly different image from the others in this portfolio, I wanted to include this gold leaf on blue background to provide contrast and balance, as sometimes you can have too much gold! This was taken on a very dull day at Martin Mere nature reserve. I had intended to take wildlife images, but found I was more attracted to the colourful autumn leaves and reflections in the woodland pond. Taken as an in-camera multiple exposure.
Fujifilm X-H2S, Fujifilm XF 70-300mm, 1/160sec at f/5.6, ISO 1000

Sparkle

5 A macro shot from RHS Wisley, with added sparkle.
Fujifilm X-T5, Fujifilm XF30mm, 1/600sec at f/2.8, ISO 125

5

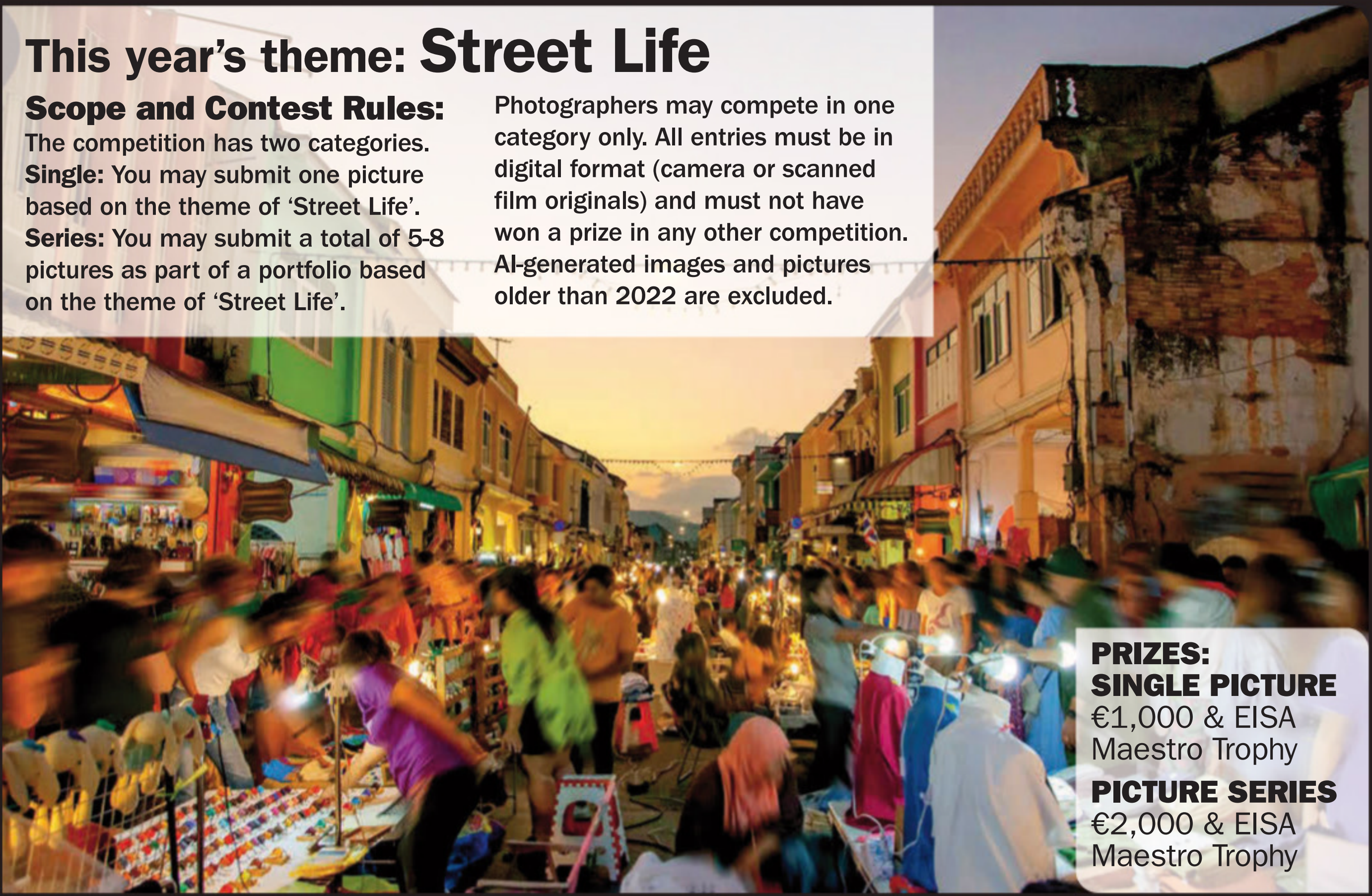


Molten Gold

8 This is an in-camera multiple exposure, in which I wanted to show the colour, heat and madness of summer. I blended this with an image of water running over a weir to create a more molten look.
Fujifilm X-H1, Fujifilm XF 70-300mm with 1.4x converter, 1/125sec at f/8, ISO 200

EISA
EXPERT IMAGING AND SOUND ASSOCIATION

THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025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This year's theme: Street Life

Scope and Contest Rules:

The competition has two categories. **Single:** You may submit one picture based on the theme of 'Street Life'. **Series:** You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

PRIZES:

SINGLE PICTURE
€1,000 & EISA Maestro Trophy

PICTURE SERIES
€2,000 & EISA Maestro Trophy

NATIONAL DEADLINE: MAY 15TH 2025

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

EISA
EXPERT IMAGING AND SOUND ASSOCIATION
Maestro Photo Contest
2025
Street Life

INTERNATIONAL JUDGING: JUNE 2025

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/ websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025

For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

Buying Guide

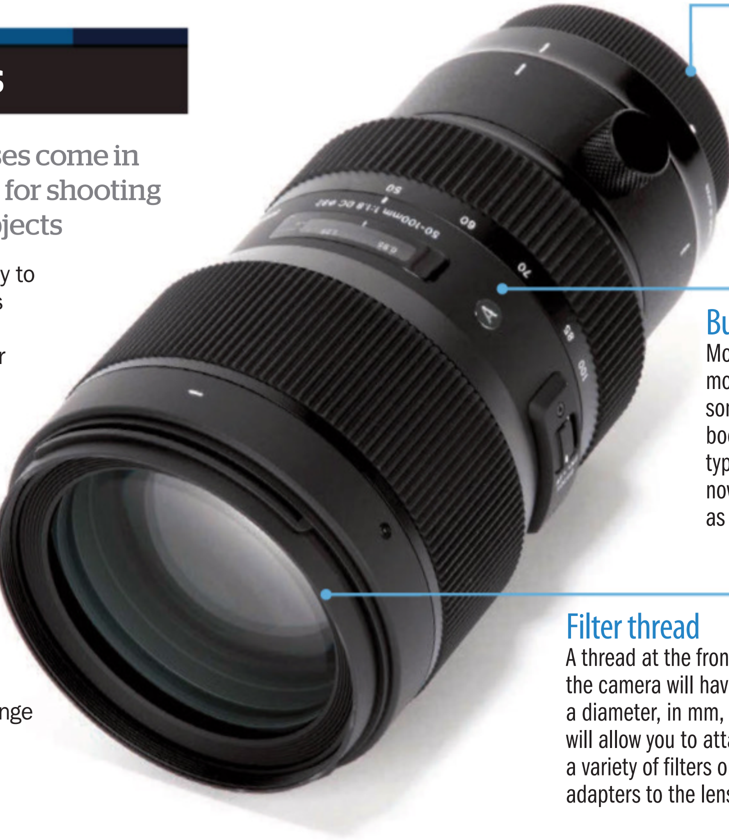
177 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	**RRP**	**SCORE**	**SUMMARY**		**MOUNT**									**DIMENSIONS**		
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					**·**			**·**	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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F/5.0-6.3 IS II

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SONY A7CR
Compact Size, Extreme Resolution

£200 CASHBACK
Available 01.04.25 - 31.07.25

61.0 MEGA PIXELS | 8 fps | 3.0" | IS | 4K

The a7CR offers superb image quality with a 61.0-megapixel full-frame sensor for stunning resolution and colour reproduction, in a compact, easily-carried body. An AI processing unit with boosted recognition performance, fast and accurate AF plus 7.0-step image stabilisation mean you can be sure of catching that decisive moment.

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*Prices after £200 cashback claimed from Sony UK. See website to learn more.

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*Price after £150 cashback.
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SONY FE 100-400MM
F/4.5-5.6 GM OSS

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You pay £2,149 & claim £100 from Sony UK.

SONY FE 400-800MM
F/6.3-8 G OSS

NEW!
£2,549
Expected April 2025
See website to learn more.

FUJIFILM GFX100RF
The One and Only

NEW!
Expected late April 2025

102 MEGA PIXELS | 6 fps | 3.15" | ASPECT RATIO DIAL | 4K

Large format photography has never been so portable. The compact, lightweight design of GFX100RF means its detail-rich 102-megapixel resolution can always be close at hand. With a precision-crafted aluminum body, tactile analog controls, and versatile aspect ratios, it brings creative joy to your hands, eyes, and heart.

Scan here to watch our hands-on review!

OUR PRICE
£4,699

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BODY ONLY
£4,999

FUJIFILM GF 500MM
F/5.6 R LM OIS WR

£3,499
Save 10% off selected filters when bought with this lens.

FUJIFILM X100VI

£1,599
See website for latest availability.

FUJIFILM INSTAX MINI 41
Develop your style

The ultimate in classic style – this instant camera combines sleek easy-to-use features with a timeless design for a unique photography experience. Taking aesthetically-pleasing photos has never been simpler. From an easy-to-operate lens design to automatic exposure control that adjusts to the ambient lighting, this instant camera was built for effortless action.

NEW!
Expected April 2025
£94

All prices include VAT @ 20%. Finance provided by **Omni Capital Retail Finance**. See website to learn more.
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SIGMA BF

The beauty of a simple thing

The Sigma BF represents a new, more intuitive way to use a camera. It is streamlined to make the act of photography as effortless as possible. Sigma has replaced the shooting mode dial – itself a holdover from the days of film photography – with direct access to the five elements that decide the photograph.

NEW!

Expected April 2025
£1,969
Available in Black / Silver

TAMRON 11-20MM

f/2.8 Di III-A RXD

Designed for Canon mirrorless cameras with crop sensors, this lens features a maximum aperture of f/2.8 and allows users to fully enjoy the distinctive depth-of-field and unique perspective provided by an ultra wide-angle lens. The lens shines in various scenarios, including architecture, landscape, indoor environmental portraits, travel & interior photography.

Canon RF Mount
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SIGMA 24-70MM

F/2.8 DG DN II | ART

SONY E / L-MOUNT

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SIGMA 100-400MM

F/5-6.3 DG DN OS | C

SONY E / L-MOUNT

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SIGMA 150-600MM

F/5-6.3 DG DN OS | S

SONY E / L-MOUNT

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TAMRON 90MM

F/2.8 DI III MACRO VXD

SONY E / NIKON Z MOUNT

SAVE £50

£549

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TAMRON 28-75MM

F/2.8 DI III VXD G2

SONY E / NIKON Z MOUNT

SAVE £150

£699

Normally £849

TAMRON 35-150MM

F/2-2.8 DI III VXD

SONY E / NIKON Z MOUNT

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SONY E / NIKON Z / CANON RF

NEW!

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See website to learn more.

ZEISS OTUS ML 85MM F/1.4

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TRAIL CAMERA

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ATOMOS SHINOBI II

5" MONITOR

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5" MONITOR

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Featuring DJI's seventh-generation stabilization and ActiveTrack 7.0 technology, the Osmo Mobile 7 and Osmo Mobile 7P smartphone gimbals take three-axis stabilization and intelligent tracking to new heights. With a range of intelligent features, capturing cinematic-quality footage has never been easier.

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£85

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BACKPACK

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THINK TANK WALKER PRO 24L

BACKPACK

NEW!

£265

Expected April 2025

THINK TANK WALKER PRO 24L

BACKPACK

NEW!

£309

Expected April 2025

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BODY ONLY

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BODY ONLY

available from **£319**

USED
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BODY ONLY

available from **£479**

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EOS 5D Mark II	from £153
EOS 6D Mark II	from £539
EOS 6D	from £234
EOS 7D Mark II	from £204

CANON MIRRORLESS

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EOS R6	from £729
EOS R	from £634
EOS RP	from £559

NIKON DSLRS

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D810	from £619
D7500	from £499
D7100	from £254
D7000	from £159
D3200	from £114

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OM-5	from £749

OLYMPUS MIRRORLESS

E-M1 Mark III	from £649
E-M1 Mark II	from £439
E-M5 Mark III	from £469
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A7R II	from £504
A7R	from £389
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Used Canon

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300mm F2.8 IS USM LII
400mm F4 DO II USM
500mm F4 IS USM LII

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5Ds body
6D MKII body

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CANON R MIRRORLESS USED

R1 body box	£5999
R5 MKII	£3399/3799
R5 body.........£1999 R6 body	£999
R7 body...........£999 RP body	£499
RF 14-35 F4 L IS USM box	£1199
RF 15-35 F2.8 L IS USM box	£1399
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1799
RF 24-105 F4 L IS	£999
RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 600 F11....£499 RF 800 F11	£599
BG-R10 grip (fit R5/6)	£249

CANON DSLR USED

7D MKII body box	£599
6D MKII body	£799
6D body box	£499
5Ds body	£1199
5D MKIV body	£899/1499
5D MKIII body box	£599
80D body box	£549
BG-E21/20/16/14/13/11/9/8 each	£99

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£499
M50 + 15-45 box	£399
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

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CANON AF LENSES USED

10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1099
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£699
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 U L..£799 85 F1.8 U	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£999/1399
100-400 f4.5/5.6 IS USM l Box	£699
135 F2 USM L	£599
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
400 F5.6 USM L	£599
500 F4 IS USM LII	£4499
1.4x or 2x extender MKIII each	£299

SIGMA CAF USED

4.5 F2.8 DC fisheye box	£499
10 F2.8 EX DC HSM	£249
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art........£399 50 F1.4 Art	£399
70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box.......£169 ST-E2 box	£69
MT24-EX ringflash box	£449
MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII.........£199 430EX II	£99
580EX...........£149 580EXII	£179
600EX RT...£199 600EX RTII box	£349
Angle finder C	£79
RS-80N3 rem..£30 TC80-N3 rem.	£79

Used Nikon

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Z7 MKII body
800mm F6.3 VR S

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Used Nikon

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500mm F4 E FL VR
800mm F5.6 E FL VR

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Used Nikon

D850 body
D500 body
D6 body

£999 £999 £3299

NIKON Z MIRRORLESS USED

Z9 body box	£2999/3699
Z8 body box	£2699
Z7 MKII body box	£1699
Z6 body.......£699 Z5 body	£799
20 F1.8 S box..£799 24 F1.8 S	£699
24-70 F2.8 S box	£1699
24-70 F4 S........£399 24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S........£449 50 F2.8 S	£499
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
105 F2.8 VR macro box	£799
180-600 F5.6/6.3 VR box	£1499
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800 F6.3 VR S	£4399
TC 1.4x converter	£479
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NIKON DSLR USED

D6 body box	£3299
D5 body box	£1399/2699
D4 body box	£799
D850 body box	£999/1899
D810 body box	£799
D800 body box	£499
D780 body box	£1399
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£699
D7200 body	£599
D7100 b/o box..£399 D80 body	£149
D5500 body	£349
MBD-18 (D850) box	£269
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69
Coolpix P1000 bridge box	£799

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£699
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24 F3.5 PC-E box	£799
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box.	£149
70-200 F2.8 E FL AFS box	£899/1399
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£249
85 F1.8 AFS box	£299
105 F2.8 AFS VR macro	£399
135 F2 DC box	£599
180-400 F4 E FL VR	£6999
200 F4 D mac box	£799
200-500 F5.6 E ED AFS VR	£799
300 F4 E PF VR box	£799
400 F2.8 AFS VR	£2999
500 F4 E FL VR	£3299
500 F5.6 E PF VR AFS box	£1899
800 F5.6 E FL VR	£6999
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box...£99 TC20-EIII box	£199

SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

SB-700 box....£149 SB-900 box.	£149
SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F100 + MB-15 grip	£349
F90X/F801/F601 body each	£99
F3HP body	£499/799
F3 body	£499
F2 + DP-1	£399
F + plain prism	£499
FM2N body	£399/599
18 F3.5 AIS box	£699
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.2 AIS......£499 50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AIS......£349 85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£399

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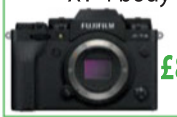
XT-4 body



£899

Olympus Used

OM-1 body

£899

Panasonic Used

S5 + 20-60mm

£1299

Sony Used

A9 MKIII body

£4299

Canon FD Used

A1 body

£199

Rollei Used

Rolleiflex 2.8E + case

£1699

FUJI X DIGITAL USED

XT-4 body	£899
XT-2 body	£499
16 F1.4 WR box	£499
16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF....£299 27 F2.8 XF box	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R	£349
56 F1.2 R	£449
1.4x XF conv	£299
X500 flash........£249 EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

OM-1 body....£899 OM-5 body.	£799
E-M1 MKIII body box	£699
Pen F body box	£799
7-14 F2.8 Pro...£699 8-25 F4 Pro	£749
9-18 F4/5.6.....£349 12-40 F2.8.	£429
12-45 F4 Pro..£399 12-100 F4	£799
12-200 F3.5/6.3 box	£599
17 F1.2 Pro	£599
30 F3.5 macro box	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
60 F2.8 macro box	£379
75-300 F4.8/6.7 MSCII	£379
100-400 F5/6.3 IS box	£649
1.4x converter box	£239

PANASONIC MICRO 4/3 USED

G9 body box	£499
7-14 F4.......£399 8-18 F2.8/4	£599
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
25 F1.4 box	£399
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£599
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
FZ1000 MKII bridge	£599
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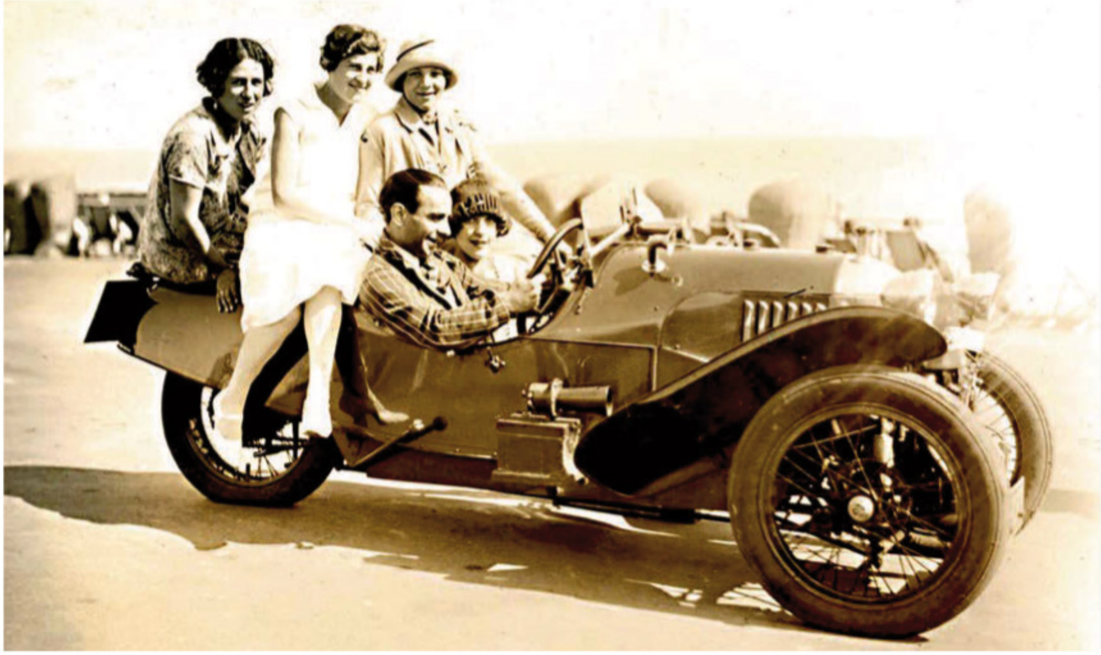
Final Analysis

John Wade considers...

Margate, 1927



I'm going to stick my neck out here and brace myself for accusations of being an artistic philistine. But I'm going to say it anyway: When it comes to revered photographic images of the past, many are not worth the paper they're printed on.

Because of my interest in classic cameras, I tend to haunt auction houses and browse online catalogues, some of which offer images. Many of these pictures up for auction are by photographers whose names I know and whose photography I've long admired. Some are by photographers that I've never heard of, but whose pictures impress me mightily nonetheless. Then there are the others. For example...

- What appears to be a couple of middle-age people embracing in a hotel corridor. I say 'appears to be' because the whole picture is covered in that red/orange, over-exposed glaze that you get when light leaks into a film camera. Sold for £630.
- Nothing more than a dark blue square with a small infusion of red at the bottom. Auctioneer's estimate: £6,000-£8,000.

And then there are those images that, in my opinion, are little more than snapshots…

- A small girl pushing a doll's pram. Sold for £630.
- A deserted back street in America in which there is nothing remotely interesting. Auctioneer's estimate: £800-£1,200.
- A picture titled, 'Man with Horse, Romania', which shows – you guessed it – a man with a horse. Sold for £15,120.

Which brings me to this week's picture. It's an unashamed snapshot, and all I know about it is that it was taken in Margate in 1927. Margate, in the south of England, like Blackpool in the north, in the days before package tours, was where families flocked to enjoy fresh air and fun. It had been a popular seaside resort since the 1700s, a place where the sun shone on its miles of golden sands, made even better in 1920 by the opening of Dreamland, a successful amusement park inspired by the one at Coney Island, USA.

Our picture here was probably taken by an itinerant photographer who would have set up business on the promenade, usually with props such as a huge stuffed teddy bear or even a live monkey. Passers-by would be cajoled into having their pictures taken and invited to pop back later to the photographer's business premises, usually little more than a temporary shack, to view the pictures taken that day, find theirs and purchase them. It appears this unknown photographer was a little richer than most. No stuffed teddy bears or live monkeys for him, but instead a three-wheeled Morgan motor car with which to pose. And can't you just see how much this group of friends or family members are enjoying their day out?

A picture like this says so much more about people, time and place than those arty-farty images that purport to be worth hundreds, even thousands, of pounds. Put this picture up for auction with a famous, or even a relatively unknown, photographer's name attached to it; dress it up with a description that speaks of it being an albumen or platinum print; explain that it's part of a limited edition signed by the photographer on the back; and you'd likely see an auctioneer's estimate of £800-£1,200. Actually, I found it with about 50 other snapshots in an album that I bought on eBay for 30 quid. Speaking purely as an artistic philistine, I reckon it's a great picture. But what do I know? AP

John Wade is best known for his regular contributions to AP on classic cameras. He is the author of 25 books on social and photographic history. Find him at **www.johnwade.org**

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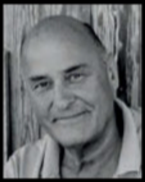
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